

THE ART JOURNAL

SUMMER 1961 XX 4



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TWENTIETH INTERNATIONAL CONGRESS OF THE HISTORY OF ART

New York, N.Y., September 7 to 12, 1961

Preliminary Program

L'an Mil

Lectures: Friday morning, September 8; Discussion: Friday afternoon.

Chairman: Carl Nordenfalk; *Assistant:* Joachim E. Gaehde

Speakers: Florentine Mutherich, Otto Pacht, Meyer Schapiro, Herman Schnitzler and Francis Wormald

Disputants: Harry Bober, Jean Bony, André Boutemy, Ejnar Dyggve, José Gudiol, Erich Meyer, Dorothy Miner, France Stelè, Wladislaw Tatarkiewicz and David Wright

Transition from Romanesque to Gothic

Lectures: Saturday afternoon, September 9; Discussion: Sunday morning, September 10.

Chairman: Jean Bony; *Assistant:* Thomas P. F. Hoving

Speakers: Robert Branner, Sumner Crosby, Georges Gaillard, Louis Grodecki, Adolf Katzenellenbogen, Willibald Sauerländer and George Zarnecki

Disputants: Marcel Aubert, Harry Bober, Andre Boutemy, Peter H. Brieger, François Bucher, Josef Cibulka, Kenneth J. Conant, W. W. S. Cook, William Forsyth, Pierre Francastel, Paul Frankl, Rosalie B. Green, José Gudiol, Hans R. Hahnloser, Walter Horn, James R. Johnson, Carl Nordenfalk, M. D. Ozinga, Erwin Panofsky, David Robb, Charles Seymour, Jr., Carl D. Sheppard, Jr., Clarence Ward and Francis Wormald

Late Medieval Italian Sculpture

Lectures: Sunday morning, September 10; Discussion: Monday morning, September 11

Chairman: Cesare Gnudi; *Assistant:* Dario Covi

Speakers: Enzo Carli, Harald Keller, Emilio Lavagnino, and Pierre Pradel

Disputants: Marcel Aubert, Harry Bober, Cesare Brandi, Giuseppe Fiocco, Horst W. Janson, Millard Meiss, Richard Offner, Erwin Panofsky, Willibald Sauerländer, Charles Seymour and Carl Sheppard

Italian Art, 1420 to 1430

Lectures: Friday morning, September 8; Discussion: Friday afternoon, September 8

Chairman: Hans Kauffmann; *Assistant:* Helmut Wohl

Speakers: Ludwig H. Heydenreich; H. W. Janson and Millard Meiss

Disputants: James S. Ackerman, G. C. Argan, Marcel Aubert, Otto Benesch, Jean Bony, Cesare Brandi, André Chastel, Kenneth Clark, Dario A. Covi, Mirella D'Ancona, Marvin

(Continued on page 210)

The ART JOURNAL

Summer, 1961

XX 4

Contents	Page
Twentieth International Congress of History of Art	197
Zen and Art	198
Hugo Munsterberg	
Images and Influences of Oriental Art	203
Prudence R. Myer	
CAA Fiftieth Annual Meeting	211
Expressionist Fragments of Pre-Roman Gaul	212
Thalia Phillis Howe	
Current Literature on Aesthetics	218
William Sener Rusk	
Problems of the Arts in a Mass Society	222
Patrick D. Hazard	
Tangible Motion Sculpture	226
Len Lye	
Description of Roundhead I	228
Len Lye and Lou Adler	
Rococo Interior with Clavecin: Malgré Lessing	228
Poem by Marcia Allentuck	
College Museum Notes	229
Krannert Art Museum	232
Allen S. Weller	
Vassar Exhibition of Drawings	234
Jean D. Fay	
Letters to the Editor	236
Curatorship Training and Museology	238
Joseph Ishikawa	
The Photo Essay in Art History Teaching	242
William B. Miller	
College Art News	244
Book Reviews	246
Books Received	258
Index to Volume XX	260

Cover

Giovanni Domenico Tiepolo, *Seven Owls*, pen and wash on white paper, loaned by Mr. and Mrs. Winslow Ames to the Vassar Exhibition of Drawings in June. (See this issue page 234.) Photograph by Peter A. Juley and Son.

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ZEN AND ART

Some sense and a great deal of nonsense is being written about Zen today, but this would neither surprise nor disturb the Zen man, who knows that both are closely related. In fact, to the Zen way of thinking, truth and untruth are but two aspects of the same ultimate reality. To approach this reality with Western logic or common sense is not possible—in order to understand the Tao one must experience it. Alan Watts, the Westerner who has delved most deeply into Zen, distinguishes between Beat Zen, where there is "no effort, no discipline, no artificial striving to attain satori or to be anything but what one is," and Square Zen, in which "there can be no satori without years of meditation practiced under the stern supervision of a qualified master."¹ Yet both these extremes, as Watts suggests, may lead to the realization of the ultimate reality, for there is no one way, no orthodox method, no right answer, and if there were it could not be Zen, yet in this folly there is wisdom and in this madness there is sanity. Among the favorite Zen figures often portrayed by the Zen painters of China and Japan are the two wise fools, Han-shan and Shih-te (in Japanese Kanzan and Jittoku) who know that all earthly wisdom is but folly. Han-shan holds a blank scroll in his hand indicating that written or printed sutras are nothing compared to the book of nature, while Shih-te carries a broom, a symbol of his previous calling as a kitchen boy, with which he sweeps out the cobwebs in our impure souls. They are laughing and carefree for they know that the things which most men strive for are illusions, and that what really counts is not rank or riches but their own Buddha nature.

In recent years, it has often been said that all of Japanese culture and especially Japanese art is inspired by Zen. This statement is true in a sense, and yet it is untrue if applied literally—most Japanese artists are not conscious Zen devotees, nor do they create out of this religious commitment although there have been periods, such as the Sung in China and the Ashikaga in Japan, when many of the leading artists were Zen monks and the monasteries served as centers of cultural activity. But if this statement means that the spirit of meditative Buddhism has permeated much of Japanese culture, then this is certainly true as Professor Suzuki has shown in his recent book on Zen and Japanese culture. Looked at from this point of view, a great deal of the Japanese culture since the thirteenth century is profoundly influenced by Zen thinking. Not only art but tea ceremony, flower arrangement, landscape gardening, swordmanship, haiku verse, the Noh drama and calligraphy are inspired by Zen.

Since the Tao, the ultimate essence, is all pervading yet formless and without substance, and Zen itself cannot be

explained in verbal or philosophical terms, it is very difficult to point to a specific thing and say, "This is a Zen work," and it is even more difficult to discuss its Zen meaning in the way that it is possible to talk about the meaning of a Christian work such as Grünewald's Isenheim altarpiece. Perhaps the story of the man who came to the Zen abbot Nan-in for instruction and was served a cup of tea may illuminate at least one aspect of the problem. The story, as related in Paul Reys' *Zen Flesh and Zen Bones*, continues: "The master, however, instead of stopping when he had filled his visitor's cup kept on pouring. The professor watched the overflow until he no longer could restrain himself, and then he said, 'It is overfull. No more will go in!' 'Like the cup,' Nan-in said, 'you are full of your own opinions and speculations. How can I show you Zen unless you first empty your cup?'"² Using a story such as this in order to lead the inquirer toward satori, or enlightenment, is a favorite Zen device, and hundreds of such stories are told to illustrate important Zen insights. This particular one means that, before you can begin, you must first rid yourself of all conventional and preconceived notions. To create out of your inner self without conscious effort, to let the spirit move you is the essence of Zen as Eugen Herrigel shows so convincingly in his illuminating book, *Zen and the Art of Archery*. As Shih-ta'o, the great monk of the early Ch'ing period, said; "Men whose minds are beclouded by [material] things become attached to the dust of the world. Men who are dominated by [material] things reap trouble in their hearts. With such trouble in their hearts they create their pictures and wear themselves out. The dust of the world beclouds their brush and ink, and they become tied up. Such painters are cramped. There is no advantage, only disadvantage in it. It brings after all no joy to their hearts. As to me: I leave [material] things to be concealed by things and let dust mix with dust. Thus my heart is free from trouble; and as it has no trouble, painting ensues [becomes natural]."³ Only if this state of mind is achieved, Shih-ta'o goes on, can one reach the all-pervading unity and create out of an inspired heart. Only then will the artist's work, penetrating the very essence of reality, give voice to the Tao.

Of all art forms, painting is perhaps the one in which this spirit has manifested itself most clearly, and many of the outstanding Chinese and Japanese painters have been Zen monks. Among these the greatest are perhaps the masters of the Southern Sung period, especially those of the thirteenth century who were deeply steeped in the teachings of Taoism and Ch'an Buddhism, as Zen was called in China, the country of its birth. Most of their works are mysterious, poetic landscapes painted in a free ink style, for it was in nature that the

The author is now teaching at the University of the State of New York, New Paltz, N.Y. See his article on Japanese Art in CAJ Vol. XVIII, no. 1.

¹ Alan Watts, *Beat Zen, Square Zen and Zen*, Chicago Review, Vol. 12, No. 2.

² Paul Reys: *Zen Flesh and Zen Bones*, p. 19.

³ Osvald Siren: *Chinese Painting*, Vol. V, p. 172.



Fig. 1. Anonymous Sung Painter, *Winter Landscape*, Konchi-in, Kyoto.

Tao could be experienced most fully. The medium was invariably Chinese ink on silk or paper, the economy of means reflecting the Zen preoccupation with simplicity and its abhorrence of ostentation and display. The very relationship of the inspired brush to the blank paper, symbolizing at once the void of Buddhism and the all which is Tao, is typical of the Zen way of doing things, and it is not pure chance that many Zen priests were outstanding calligraphers. In fact, to this day the art of beautiful and expressive writing is often used for Zen sayings, and the forceful characters instruct both through their form and their meaning.

Among the famous masters of Sung painting, some—like Liang K'ai, Mu Ch'i and Yü-chien—were actually Ch'an monks, while others created under Zen inspiration. Charac-

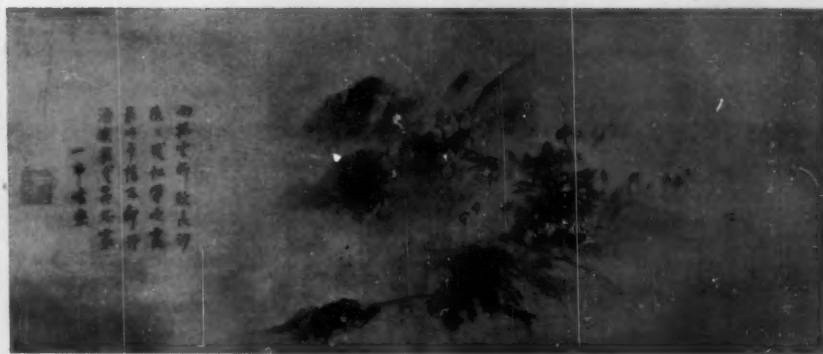


Fig. 2. Ying Yü-chien, Sung Period, *Mountain Village in Fog*, Coll. Yoshikawa, Tokyo.

teristic of paintings which reflect Taoist and Ch'an thought is the Sung period winter landscape (fig. 1), with the figure of a sage who stands beneath gnarled trees at the foot of soaring mountains and looks at a waterfall. In meditative Buddhism, the waterfall stands for the eternal flux of life, forever changing and yet forever the same; the mountains indicate the grandeur of nature in comparison to the insignificance of men; while the trees are symbols of endurance and old age. The onlooker is supposed to identify himself with the tiny figure contemplating the awe-inspiring spectacle, and through empathy, achieve the inner harmony and wisdom which they possess. Thus the landscape is neither a picturesque scene such as a Constable might have painted, nor a formal composition like the mountain landscapes by Cézanne, but a philosophical and religious painting embodying the Taoist and Ch'an Buddhist approach.

Even more characteristic of the spirit of Zen is the celebrated painting, *Mountain Village in Fog*, by the thirteenth century Zen monk Ying Yü-chien. (fig. 2) Here not only the subject is typical, with its emphasis upon the mysterious nature of reality and the paltriness of man, but also the style which is characteristic of the way the Zen monks liked to work. To them inspiration was not the result of hard work and careful planning, but something which came suddenly, like a flash of lightning. Just as satori may come at any time and in any place, often brought about by something seemingly trivial, so the Zen picture is painted when one is stimulated by some experience, or even when one is drunk. The style of painting used to record this momentary vision is called the i-p'in method, and the technique is known as p'o mo, or broken or splashed ink technique (*hatsuboku* or *haboku* in Japanese). It is a very informal manner, resembling, in its spontaneity and boldness, certain types of modern painting such as the work of Mark Tobey and Franz Kline.

While Zen ceased to be the major source of artistic inspiration in China after the arrival of the Mongol rulers in 1280, it became an important cultural influence in Japan in the late Kamakura and especially the Ashikaga period which lasted from 1333 to 1573. In fact most of the prominent painters of the period were Zen monks such as Josetsu, Shubun and the famous Sesshu, and the Zen temples became not only great centers of cultural activity but also repositories of Zen-inspired Chinese paintings, many of which have been preserved to the present day. As in China, the Japanese Zen scrolls were executed in sumi-e, or Chinese ink, using landscape motives inspired by the mountain scenery of China, or

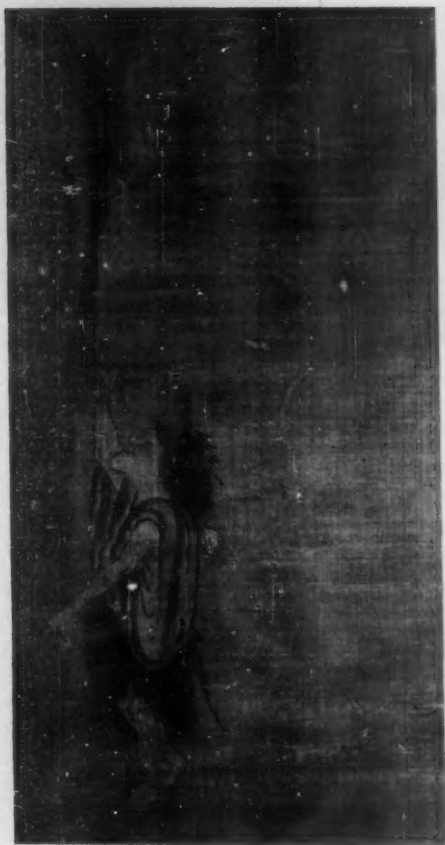


Fig. 3. Anonymous Japanese Painter, Kanzan, Princeton Art Museum.



Fig. 4. Anonymous Japanese Painter, Jittoku, Princeton Art Museum.

showing popular Buddhist figures such as Daruma Bodhidharma the founder of the sect: (Hotei P'u-tai), the laughing pot-bellied beggar who leads a carefree life because he has experienced satori and is freed from the worries of the world; and the two wise fools Jittoku and Kanzan as in this set of sixteenth century Japanese paintings by an unknown artist (figs. 3, 4). The greatest of these masters was no doubt Sesshu who was not only a Zen monk but in his work, especially in his scrolls in the haboku manner, exemplifies this style of painting very clearly (fig. 5). Though Zen inspired ink painting experienced its climax during the Ashikaga period it continued to flourish also during the Momoyama and Edo periods as may be seen by Sotatsu's picture of the Zen priest Choka seated in a tree or the wonderfully free and inspired *Cormorant* by the famous Zen swordsman and artist Miyamoto Musashi (figs. 6 & 7). Many of the painters of this age although not Zen monks or Zen devotees were nevertheless deeply influenced by Zen which by this time had permeated all of Japanese culture. Others, like the great Buddhist teacher Hakuin (1685-1768), the founder of modern Japanese Zen, were famous both as spiritual leaders and as artists. Hakuin's representations of Daruma, the monk who brought Zen from India to China during the sixth century, are forceful expressions of the Zen experience as is his calligraphy (fig. 8). During the late Edo period it is perhaps Sengai who best mirrors the Zen experience both in his subjects and his style. His swift untrammelled style uses abstract forms yet seizes the very heart of things, delving to the essence as Zen prescribes.



Fig. 5. Sesshu (1420-1506) *Haboku Landscape*, Cleveland Museum of Art.

Today among contemporary artists, Zen has by no means ceased to be a vital and living source. Munakata Shiko, the internationally famous woodcut artist, is a Zen Buddhist (he lived at the Buddhist Academy in New York during his recent American stay). Characteristic of his work is the momentary inspiration, the effortless approach, the bold and simple technique, and the choice of Buddhist subjects. A typical example of this is his powerful woodblock print representing one of the ten disciples of Buddha (fig. 9).

The sumi-e paintings were closely connected with the tea ceremony, or cha-no-yu, which was also deeply imbued with the spirit of Zen. This ritual, with its emphasis upon tranquillity, plainness, subdued elegance and restraint, is in harmony with Zen feeling, and the drinking of tea had, in fact, been introduced by the Zen monks to keep them awake during the long periods of meditation. Not only the tea ceremony itself but the tea houses, with their rustic feeling, use of natural materials, and cult of simplicity, are characteristically



Fig. 6. (Left) Sotatsu (Edo period), Zen Priest Choka, Cleveland Museum of Art.

Fig. 7. (Center) Miyamoto Musashi (Edo period), *Cormorant*, Collection Nagao, Kamakura.

Fig. 8. (Right) Hakuin (1685-1768), *Mystical Letter* (Calligraphy) Private collection, Japan.

Zen. Of all the utensils used in cha-no-yu, the taste of the tea masters is best demonstrated in the tea bowls, for they embody the very essence of the spirit of tea. Those by the Raku family of Kyoto are perhaps the most typical, for their dark glaze, strong shape and coarse texture are a perfect expression of the ideals of the tea masters. Works such as the splendid black Raku bowls by the famous swordsman, calligrapher, and craftsman Koetsu Hon-nami may seem crude and unimpressive to people accustomed to highly finished ware, but it is this very lack of display which the tea people admire most.

Another art form which is closely related to Zen is the landscape gardens which are often a part of Zen temples and which represent one of the most unique and beautiful manifestations of Japanese culture. The most famous of these is the stone garden at Ryoan-ji, itself an old Zen temple. Here again, the appearance is deceptively simple—a few rocks and a dry stretch of sand carefully raked into patterns resembling the ripples of water. There are no trees, no bushes, no grass, no flowers, none of the things which we would expect in a garden.

Yet it is exactly in this reduction of nature to a skeleton, in this leaving away of everything incidental that the Zen feeling is expressed. One is reminded of the severity found in the work of Mondrian, who also believed that he was representing the essence of nature, although in these gardens the connection is more direct, for they are thought of as miniature landscapes. More typical of the Japanese garden is the one at Daitoku-ji, another famous Zen temple located in Kyoto. Here the rocks represent mountains, the sand is the sea and the dwarf trees and the moss represent the vegetation, so that the whole is a kind of abstract rendering of nature. The ideographs for landscape in Chinese and Japanese consist of the characters for mountain and water, and it is through these two elements, here symbolically represented, that the landscape artist has given visual representation of the Tao.

It might be asked why Zen and Zen art have aroused such a lively interest in the West. In many ways, this is really peculiar, especially since meditative Buddhism is quite dead in China, and even in Japan the younger generation is far more



Fig. 9. Munakata, *Disciple of Buddha*, woodblock print. Museum of Modern Art, New York.

Comments on Subject Matter in Art

Sir:

I am writing in reference to the article in your Spring issue, "The Use of Subject Matter in Recent Art," by Mr. Howard Fussiner.

Mr. Fussiner's thesis, as I interpret it, 'that abstraction is not the only permissible approach to creative art in our day,' is, in my opinion, uncontested. But there are several aspects of the article as well as the general tenor, which I find misleading.

The pattern of art criticism which is so terribly anxious to separate and particularize the work of art into "schools," is to me deplorable. Nor do I feel that it is the place of art critics to assist in the division of camps, so to speak, between abstract and representative art. These tendencies are generally misleading and one-sided, and tend to overlook the fact that the form of the work of art, whatever it is, can be a valid and original expression.

The academism of much abstract and representational art today, the schools, is the direct result of the prescribed and pre-ordained attitude toward the form, the shape, of the work of art. That its shaping is the direct outcome of individual personality seems very little mentioned. Throughout this country, in such diverse areas as the South, and New York, the East, one can readily find the "school" philosophy at work. The argument for this, of course, is that art today is a universal

interested in Existentialism and Jazz than in the wisdom or discipline of Zen. Living as we do in a conformist society where the man in the grey flannel suit has become a symbol, the goal for which the average person is striving, Zen offers a drastic antidote to the prevailing mood. Zen is indifferent to secular values; it is immediate in its experience; it accepts life as it is; it penetrates beneath the surface to the essential self. Gary Snyder, the poet of the Beat generation, suggests something of the appeal of Zen in his version of the poems attributed to Kanzan, of Cold Mountain, in which the poet describes his house from which he took his name, a house which has no walls or beams, and for which the sky is the ceiling.

*At the center nothing.
Borrowers don't bother me
In the cold I build a little fire
When I am hungry I boil up some grass.
I've got no use for the kulak
With the big barn and pasture
He just sets up a prison for himself.⁴*

Equally relevant are some of the stories told about the Chinese painters of the early Ch'ing period who, when the Manchus came to power, retired from public life and became Buddhist monks or Taoist hermits. They were strangely erratic artists standing outside the tradition and pursuing their own development. One of their group was Fang I-chih of whom it was said: "He wore coarse clothes and his food was simpler than that of the poorest scholar. He severed all his connections with the world, but when inspiring thoughts arose, he would express them in poems or paintings, and most of it was done according to the Ch'an mode, simply as self expression without any attempt to make it intelligible to others. He used a worn out brush and did not aim at any likeness. He often said, 'Can you guess what this is? It is what Wen Tao jen has made of nothing.' From these two remarks it becomes evident that the meaning of his pictures was of Ch'an origin."⁵

⁴ Gary Snyder, *Cold Mountain Poems*, Evergreen Review, Vol. II, No. 6.

⁵ Osvald Siren, *Chinese Painting*, Vol. I, p. 18.

language without barriers, and this is true, but it does not explain away the stubborn fact of individual consciousness and uniqueness and its subsequent formal expression.

I suggest rather that the school philosophy is rapidly becoming a facile substitute for the individual artist's search for equivalent form. This search is after all the greatest problem facing the creative artist. It is the old question of having something to say; and I maintain that it can be said in any language, if it possesses the force of originality.

Certainly, the great artists of our century guide us in this attitude. The work of Picasso is a ready example, but even more diverse, though homogeneous, is the work of Paul Klee. To me, his work is a perfect example of a constant, evolving, changing process of creation. A superlative body of work expressing many and differing levels of experience in equivalent form; from the re-presented to the symbolic, to the completely abstract.

So also, though perhaps not as diverse, is the sculpture of Henry Moore. Notwithstanding the woman theme of much of his work, a glance at his sketchbooks points out the various formal solutions he sought for this archetype.

What I am suggesting is not that in diversity alone there is merit, but that in our attempt to formal absoluteness, we have failed to realize that the impetus to form is given by the uniqueness of the artist

(Continued on page 225)

IMAGES AND INFLUENCES OF ORIENTAL ART

A Study in European Taste

The art teacher must often feel that the greater part of his task, especially in teaching beginning students or lecturing to a popular audience, consists in sweeping aside or overcoming preconceptions vaguely defined but deeply rooted in past experience. For the historian of Oriental art, this is perhaps particularly true. We must persuade our students that the countries of the East have produced not one but many kinds of art, strange to our eyes and alien to our tradition, but no less significant and no more quaint than those of our own culture. We find ourselves lecturing—sometimes ineptly indeed—on Oriental history, Buddhist theology, and the curious structure of Japanese society, hoping that these will offer some background for intelligent understanding of the arts and perhaps also insight into the meaningful relation of art and life.

No such considerations clouded the responses of earlier generations to the art of the Orient. When trade was possible, they bought whatever appealed to them as fine and usable and adapted it to their own purposes. What they imported and what they imitated and how they described the distant countries whence these things were brought, reveal to us images of the East, but images which, like painted mirrors, reflect also the face of the viewer, of the West.

Until the thirteenth century, Europe remained almost unaware of the great civilizations which occupied the farther end of the Eurasian land-mass. The philosophers who accompanied Alexander recorded such reports as they could gather of the lands lying eastward of the Indus River, and the anonymous author of the *Periplus of the Erythraean Sea* gives a clear account of conditions along the Indian coast in the first century of the Christian era, but the goods which were brought back to the West were mostly raw materials—spices, jewels and silks—materials which were transformed by the craftsmen of Alexandria and Antioch before being presented to the Roman market. They conveyed no image of their countries of origin, and when the eastern trade fell into decline and was taken over by the Arabs, Farther Asia passed into legend.

It was not until the Mongol hordes of Jenghiz Khan came sweeping across South Russia in the thirteenth century that Europe again became conscious of the East. Both Pope Innocent IV and King Louis IX of France sent envoys to the great Khan at his Mongolian capital of Karakorum, hoping to enlist the aid of this new world-power in their endless wars against the infidel. These early (and unsuccessful) emissaries were soon followed by other travellers, missionaries and laymen alike, who were welcomed by Kublai Khan and his successors and permitted to found churches and trading factories in several of the major cities of China proper, while other merchants established themselves along the western coast of India. The splendid Chinese brocades found in fourteenth-century European tombs and in church treasuries bear witness to the success of these ventures, but the sea-trade seems to have come to an end with the collapse of the Mongol empire, while the rise of the Ottoman Turks put an effective stop to

overland trade. During the later fourteenth and the fifteenth centuries Europe had only indirect contacts with China. Such Oriental objects as found their way westward were regarded as fabulous rarities, ranking with unicorn horns and relics of the Holy Land. Chinese porcelains, in particular, were supposed to have the magical property of detecting poison, and gold- and silversmiths designed for them splendid Gothic settings which all but concealed their simple shapes and delicate ornaments.

Soon after Vasco da Gama's discovery of the sea-route around Africa, other Portuguese followed and by 1517 had established themselves at Canton and laid the foundations of that trade with the "Indies" which, for almost a century, was to remain in their hands. Although spices, drugs and silks remained as before the staple articles of trade, porcelains too were in great demand, especially the characteristic white with blue or red decorations. While magical power was still attributed to them,¹ the silver mounts were now designed to set off rather than conceal their proper shape and ornament, and efforts were even made to imitate their appearance. Even before 1520 Venetian potters had begun to decorate their white-ground faience wares with blue scrolls "alla porcellana," and a treatise published in 1548 by Cypriano Piccolpasso showed sample designs in supposedly Chinese style.

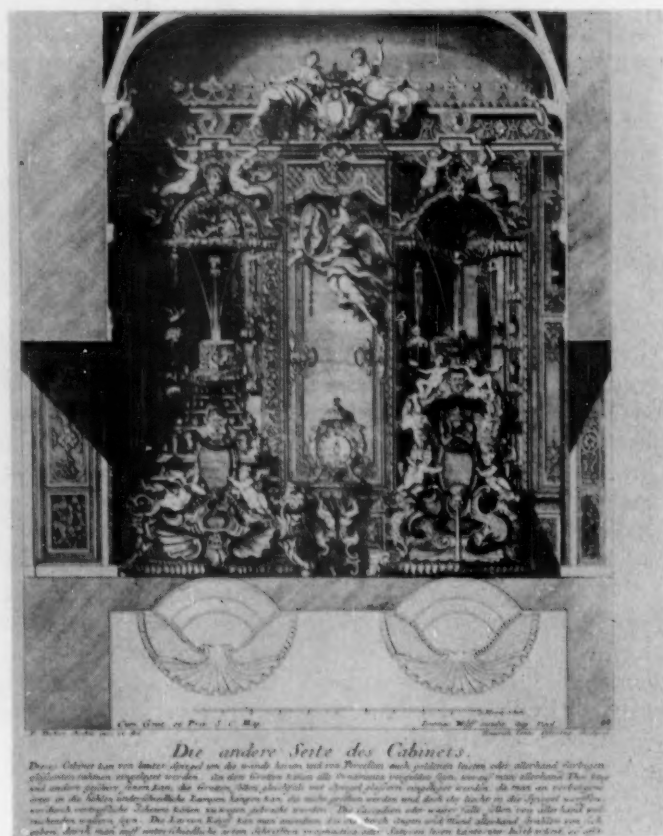
The establishment of the British East India Company in 1602 and of the Netherlands Company two years later, opened an era of commercial rivalry which soon filled the markets of the West with Oriental imports. Often such goods were purchased in China or Japan and transhipped from Macao or ports along the Coromandel coast, a custom which gave rise to much confusion in terminology. Thus the handsome inlaid lacquer screens from South China, which were much used in Europe for wall panelling, were known as Coromandel screens, and even so well informed a connoisseur as John Evelyn speaks of "Indian" porcelains in describing the wares which he had seen for sale in a Paris shop. Lacquered boxes and other articles of furniture came from China and Japan and even India, but in England, at least, where the Japanese products were considered superior, all lacquer work was called "japanned work."

Moreover, Oriental craftsmen soon proved themselves adept at copying European designs in order to make their wares more suitable to western needs. In 1700 the Joiners' Company of London protested that their prosperity was being threatened by the import of such "great quantities of Cabinet-ware, Manufactured there [i.e., in the Orient] after the English fashion, by our Models, that the said trade in England is in great Danger of being utterly Ruined."² British wool

¹ A note in *Oriental Art*, N.S. VI (1960), pp. 120-121, quotes a 1522 inventory of a French collection of Chinese porcelain. This notes that the white-ground figured ware was buried in the ground for a century to enhance its color, and further states that, if filled with poison, such pieces will break "plustot que de souffrir les mauvais breuvages dont l'on voudrait ravager nos entrailles."

² Quoted by G. Norman-Wilcox, "A Chair of the Indies," *Bull. of Art Division, Los Angeles County Museum*, VII (1955), p. 23.

The author, a well known scholar in the field of oriental art, is now on the faculty of Tulane University at New Orleans.



Figs. 1 and 2. Design for a porcelain cabinet. Paul Decker, Fürstlichen Baumeister (Augsburg, 1711-1716). Photo courtesy of the New York Public Library.

merchants and French silkweavers also demanded protection against the flood of foreign textiles which, even in the early seventeenth century, often showed the influence of European patterns.

The obvious remedy against such threats lay in an intensification of those efforts at imitation of oriental wares which had already begun in the work of the sixteenth-century Italian potters. The printed silks of France, and printed cottons of England, the blue-and-white faïences of Delft, Rouen and St. Cloud, the Dutch and German cabinets painted and varnished to look like lacquer, were often better adapted to European use and taste than their oriental prototypes, although seldom of equal quality. The decorations of these western imitations show what was looked for in the objects brought from "the Indies," and it is evident that much of their appeal lay in fresh and brilliant color and minute detail. Moreover western decorators found that the apparent freedom of oriental art from all rules of proportion and structural logic, and its rich variety of novel motifs, made it peculiarly adaptable to a purely ornamental role. While some craftsmen followed their imported models almost line for line, more of them adapted their shapes, colors and themes with a naïve disregard for consistency of style or authenticity of design. Thus John Stalker's *Treatise of Japaning and Varnishing*, published in London in 1688 when the vogue for lacquered furniture was at its height, includes a series of ornamental designs, "copying out the Indians" and intended for the adornment of powder-boxes, brushes and jewel-cases, which show crudely drawn figures wearing long robes and large turbans or fantastic hats, standing

on little islands of earth or in front of lumpy rocks from which sprout sprays of grass or huge flowers or fantastically steeped domes and towers that suggest a cross between the London City churches and those of the Kremlin. Apparently there was no suspicion that oriental objects were the products of not one but several national or regional artistic traditions, or that they were supported by a consistent, if as yet unrecognized, aesthetic logic.

Even royal patrons were often satisfied with mere imitations which testify well enough to the qualities most admired in the originals. As early as 1616 Christian IV of Denmark had a "Japanese room" in the Rosenborg panelled with imitation lacquer in greenish-black, with quaint line-drawings in gold representing little boats and figures in Chinese dress, all probably the work of one Samuel Clause. Louis XIV's Trianon de Porcelaine was adorned not with Chinese porcelains but with faïences from the Rouen or Nevers potters, featuring pseudo-Chinese figures in blue on a white ground. On the other hand, Louis XIV's contemporary, Frederick William of Brandenburg, the Great Elector, assembled a vast collection designed to illustrate the range and variety of Chinese decorative arts. His example set a fashion for collecting, and by 1700 most German palaces contained a "porcelain cabinet" of elaborate baroque design. Here pilasters, cornices and mantelpieces were loaded with vases and jars and plates, grouped together or mounted on brackets, while huge pyramidal displays like exotic Christmas-trees were massed between or in front of the windows and mirrored panels (figs. 1 and 2). Throughout Europe, vases were so commonly displayed on mantelpieces



Fig. 3. "La Cybèle chinoise," from *La Chine d'Athanasie Kircher*. Photo courtesy of the British Museum, London.

that Father Louis LeComte, the Jesuit missionary to Peking, found it necessary to observe that the Chinese do not use porcelain "as we do, because there is no Chimney to be seen in the Chamber."³

Father LeComte was only one of several learned and observant travellers whose publications, often printed in two or three languages, served as the chief source of information about the East. Most of these authors were Jesuit missionaries to the Imperial court in Peking, but at least two were employees of the Netherlands East India Company. Their books were often illustrated with pictures, the quality and authenticity of which might vary widely, even within the same volume, as in the 1670 French edition of Father Athanasius Kircher's *China Monumentis qua sacris qua profanis illustrata*, published under the title of *La Chine d'Athanasie Kircher*. Here a full-page plate shows a deity identified as "la Cybèle chinoise," a hieratic figure with sixteen arms, enthroned upon a conventionalized

³ *Memoirs and Observations Topographical, Physical, Mathematical, Mechanical, Natural, Civil, and Ecclesiastical. Made in a late Journey Through the Empire of China, . . . Translated from the Paris Edition and illustrated with Figures*, London, 1697.



Fig. 4. "La Cybèle chinoise," from facing page of *La Chine d'Athanasie Kircher*. Photo courtesy of the British Museum, London.

lotus flower rising out of the sea, and flanked by two worshippers whose costumes and faces, no less than those of the deity herself and her lotus-throne and the swirling waves of the sea, make it clear that the engraving was copied by a European artist from a Chinese picture (fig. 3). On the facing page, however, the same title is applied to a fantastic image of a grotesque figure swathed in a sort of bag from which emerges a face enframed in sun-like rays, the whole perched upon the topmost flower of a lotus whose thick, undulating, hairy stems and loose, curving petals give it a sinister and voracious aspect, like that of some frightful jungle plant (fig. 4). The effect—heightened by a conventional European setting of sea and headlands with small sailing ships—is that of a monstrous fantasy, a seventeenth-century Surrealist image. One can only suppose that the publisher found the copy too tame, too lacking in drama and exoticism, to satisfy the expectations raised by the decorative inventions of the Far Eastern ornamentalists and their European imitators, and that he obligingly provided an alternative and more satisfactory image of what a heathen idol should be.

Chinese architecture presented a particular problem to eyes trained in the European Renaissance tradition. A number of Chinese buildings are illustrated in Joan Nieuhof's account of the embassy of the Netherlands East-India Company in 1655-57.⁴ Many of these, especially the smaller half-page illustrations, look as if they might have been based on drawings or watercolors done on the spot, but the large double-page engravings are clearly the invention of a different artist altogether, and one who presumably preferred baroque fantasy to sober plausibility. Thus the famous "Tour de porcelaine" at Nanking is represented with fancifully upturned eaves that suggest an umbrella turned inside-out, while the view of the

⁴ *Het Gezantschap der Neerlandtsche Oost-Indische Compagnie, aan den Grooten Tartarischen Cham. . .*, Amsterdam, 1665.

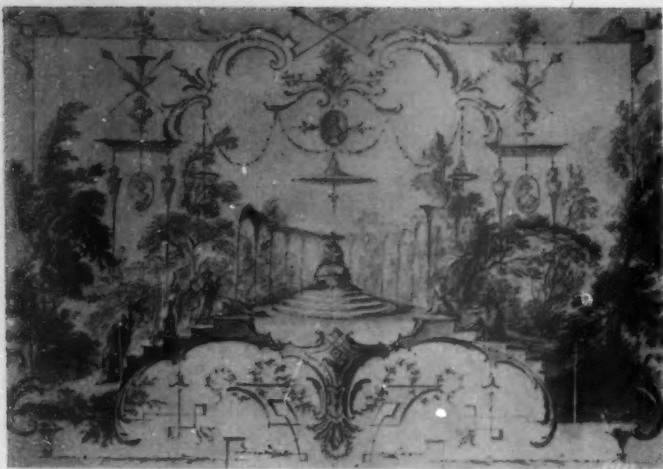


Fig. 5. Watteau (copy after?), "Divinité chinoise," The Cooper Union Museum. Photo courtesy of the Frick Art Reference Library, New York.

Imperial Palace at Peking shows an ornamental but completely improbable treatment of arches and piers. Father LeComte, in describing this Palace, was obviously impressed by the grandeur, orderliness, and richness of the great complex. He wrote,

The inner Palace is made up of Nine vast Courts, built in one Line. . . . The arches through which you go from one to another are of Marble, and over each there stands a large square Building of a Gothic Architecture, the Timber of whose Roof becomes an odd kind of Ornament; for the Rafters being left of a length sufficient to come out behind the Wall, have other shorter pieces of wood put upon them, which forms a sort of Cornish that at a distance looks very fine. The sides of each Court are closed by lesser Apartments or Galleries; but when you come to the Emperor's Lodgings, there, indeed, the Portico's supported by stately Pillars, the white Marble-steps by which you ascend to the inward Halls, the gilt Roofs, the Carved-work, Varnish, Gilding and Painting, they are adorned with, the floors made of Marble or Porcelain, but chiefly the great number of different Pieces of Architecture which they consist of, dazzle the beholder's Eye, and truly look great, becoming the Majesty of so great a Monarch.

As a well-trained European, however, he found it impossible not to deplore the "unpardonable faults" which the architecture displayed and concluded somewhat inconsistently that, "In a word, there is as it were an unshapeliness in the whole, which renders it very displeasing to Foreigners, and must needs offend anyone that has the least Notion of true Architecture."

Whether Engelbert Kempfer had less "Notion of true Architecture" or not, his description of the buildings he observed in Japan showed equally accurate observation and somewhat keener appreciation.⁵ He was particularly impressed by the modest inns and houses which he saw while traveling from Nagasaki to Edo, remarking on their neatness, fitness and prettiness, and pointing out that the low roofs and wooden construction made them resistant to earthquakes, while sliding walls permitted the rooms to be always fresh and well aired.

Such accurate and understanding observations were ap-

⁵ *History of Japan*, London, 1727. Kempfer served as physician to the Dutch East India factory at Nagasaki from 1690 to 1693, but his notes on Japan were first published in this posthumous translation.

parently of little interest to the fashionable patrons of the oriental trade, who were interested in these remote lands chiefly as a source of exquisite and novel ornaments. If articles of equal delicacy, brilliance, ingenuity and fitness could be produced at home for less, why then so much the better.

It is probable that the major reason for the failure to recognize serious merit in oriental art was that eastern artists lacked just those qualities which, since the early fifteenth century, had formed the major preoccupation and object of study of western painters. Although they produced exquisite and colorful likenesses of birds, animals and flowers, they showed no interest in the anatomy of the human body, that crown of all creation, and moreover they were lamentably deficient in understanding of either perspective or chiaroscuro. Thus Father LeComte observed, "our pictures in Europe do always flatter us, but those of China make them maimed and ridiculous," and again, "The Chinese adorn likewise their Apartments with Pictures; they do not excell in this Art, because they are not curious in perspective." Nieuhof noted appreciatively that their colors were fresh and clear and their embroideries of birds and flowers extraordinarily skillful and life-like, but he said that, because the Chinese do not know how to temper their pigments with oils or to apply shadows to their forms, their pictures all look flat and dead.

The most perceptive early observation about oriental art was perhaps that of the English statesman Sir William Temple. In his essay "Upon the Gardens of Epicurus and of Gardening in the Year 1685," he suggested that there is apparently a different kind of beauty to be seen in Chinese gardens, a beauty that "shall be great, and strike the eye, but without any order or disposition of parts that shall be commonly or easily observed," and went on to say that "whosoever observes the work upon the best India gowns, or the painting upon their best skreens (sic) or purcellans, will find their beauty is all of this kind."⁶

Sir William's recognition of the possibilities of such an "unordered" beauty seems to anticipate the taste of the eighteenth century, a taste which in England produced a new style of "natural" landscape design characterized by an artful casualness in the irregular disposition of trees, shrubberies and winding paths. But western critics could scarcely forgive the oriental treatment of the human figure, and the French invention of *chinoiserie*, which is of course merely a branch of the Rococo style, may be conceived as a compromise between long-established canons of "correctness" and the new interest in freedom and informality of design (fig. 5). This style may have had its genesis as early as 1700 in Bérain's engraved series of *Cheminées*, but its first full statement appeared in Watteau's designs for the Château de la Muette, and it reached its fullest development about 1770 in some of Jean Pillement's prints and designs for the textile manufactory at Jouy. Unlike earlier imitations of oriental art, it was not actually based upon Far Eastern models but, taking the oriental disregard for classical canons of composition and structure as a sort of license for artistic fantasy, it created its own world of fanciful forms, combining giant birds and flowers, tiny human figures and spindly trees, irregularly shaped rocks and impossible buildings in

⁶ Quoted by M. L. Gothein, *History of Garden Art*, London, II, p. 239.



Fig. 6. Chair seat in chinoiserie style, by Philippe de LaSalle. The Cleveland Museum of Art, J. H. Wade Collection.

compositions of free-flowing, eccentric, asymmetrical curves, deliberately irrational and playful in character (fig. 6). Although it was particularly adapted to the decoration of intimate, private apartments and their furniture and equipment, it appeared also in architecture in such ornamental pieces as garden pavilions and summer-houses.

It seems at first curious that the vogue for *chinoiserie* should coincide with and yet be untouched by the first flowering of scholarly sinological studies. While philosophers pored eagerly over the translations of Confucius and discussed the extraordinary proofs of Natural Law given by Chinese theories of government, painters and designers invented ever more irrational and fantastic combinations of pseudo-Chinese forms. Although the philosophic enthusiasm for things Chinese may in some degree have encouraged and, as it were, justified the popular taste for *chinoiserie*, the latter seems to have owed its real success to what may perhaps be described as a revolt against the intellect, to a longing for a world of enchantment where the normal laws of order and rationality were suspended. Indeed it would almost seem that the eighteenth century convinced itself that there actually was such a Never-Never Land. An extraordinary collection of plates published in London in 1759 by one P. Decker (of whom nothing is otherwise known⁷), bears on its title-page the legend, *Chinese Architecture, Civil and Ornamental, Being a Large Collection of the Most Elegant and Useful Designs of Plans and Elevations, etc. From the Imperial Retreat to the smallest Ornamental Building in China. . . . The Whole neatly engraved on Twenty-four Copper-Plates, from real Designs drawn in China, Adapted to this Climate*. Despite the claims of the title, there is little evidence in the plates of any familiarity with actual

⁷ He is evidently a younger namesake of the older Paul Decker (born Nürnberg 1677, died 1713), whose *Fürstlichen Baumeister* is referred to in figs. 1 and 2.

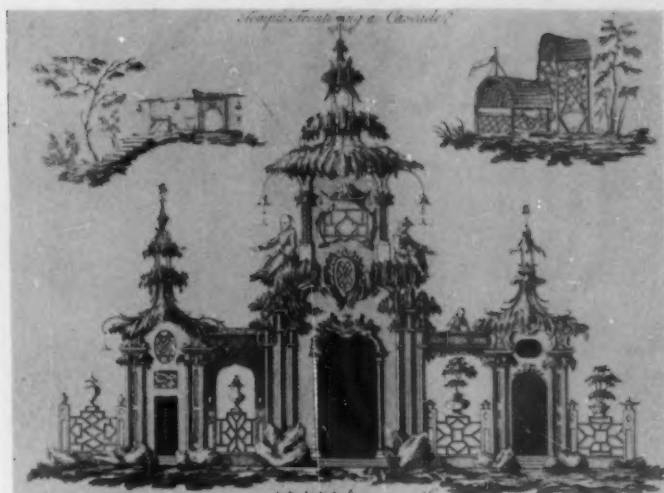


Fig. 7. "Temple Fronting a Cascade," from P. Decker, *Chinese Architecture*. Photo courtesy of the British Museum, London.



Fig. 8. "An Honorary Pagoda," from P. Decker, *Chinese Architecture*. Photo courtesy of the British Museum, London.

Chinese buildings. Instead we find a series of fantastic ornamental structures embowered in improbable vegetation and adorned with an ingenious variety of pilasters, variegated arches, cavetto moldings, etc. (fig. 7, 8). They are scarcely more, although certainly not less—authentically Chinese than

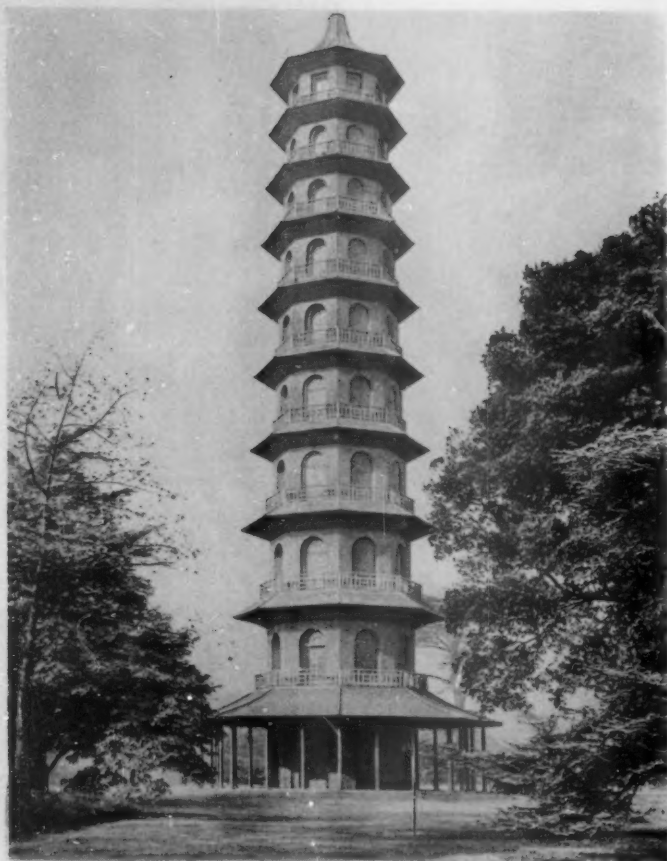


Fig. 9. The Pagoda, Royal Gardens at Kew. Photo from O. Siren, *China and the Gardens of Europe*.

the designs in the more popularly priced *Rural Architecture in the Chinese Taste*, published by William and John Halfpenny (London, 1751-52), and represent a culmination of willful fantasy.

Yet already in 1757 William Chambers had published a correction of such misconceptions of Chinese style in his *Designs of Chinese Buildings, Furniture, Dresses, Machines and Utensils*, which was avowedly intended to be "of use in putting a stop to the extravagancies that daily appear under the name of Chinese, though most of them are mere inventions, the rest copies from the lame representations found on porcelain and paper-hangings." Chambers was at great pains to explain that he was not merely another designer of *chinoiserie*, and to reject any imputation of undue enthusiasm for things Chinese. He said:

The boundless panegyrics which have been lavished upon the Chinese learning, policy, and arts, show with what power novelty attracts regard, and how naturally esteem swells into admiration . . . and though we have pretty accurate notions of most other particulars concerning them, yet our notions of their architecture are very imperfect: most of the descriptions hitherto given of their buildings are unintelligible; the best convey but faint ideas; and no designs worth notice have yet been published. These which I now offer to the publick are done from sketches and measures taken by me at Canton some years ago, chiefly to satisfy my own curiosity. . . . The buildings of the Chinese are neither remarkable for magnitude or richness of materials: yet there is a singularity in their manner, a justness in their proportion, a simplicity, and sometimes even beauty in their

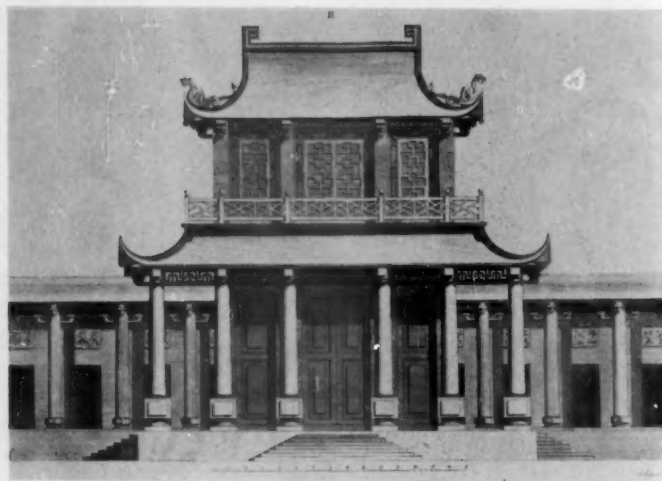


Fig. 10. A Chinese temple pavilion, from Chambers, *Designs of Chinese Buildings*. Photo courtesy of the British Museum, London.

form, which recommends them to our notice. I look upon them as toys in architecture; and as toys are sometimes, on account of their oddity, prettiness, or neatness of workmanship admitted into the cabinets of the curious, so may Chinese buildings be sometimes allowed a place among compositions of a nobler kind.

From buildings, Chambers went on to Chinese "utensils" and Chinese gardens, observing that "Their taste in that is good, and what we have for some time past been aiming at in England, though not always with success." What he meant by this was made more clear in the later *Dissertation on Oriental Gardening* (London, 1772), published after he had made a second trip to China. Here he said, "The Chinese Gardeners take nature for their pattern; and their aim is to imitate all her beautiful irregularities." He added, however, that "Art must . . . supply the scantiness of Nature; and not only be employed to produce variety, but also novelty and effect." His own application of these principles may best be seen in the royal gardens at Kew, where buildings of various types, from a Roman ruin to a House of Confucius, were lavishly used to intensify the diverse moods and serve as vantage-points from which to enjoy the various aspects of the grounds. The most famous of these structures, Chambers' own nine-story pagoda, remains as an impressive and plausible imitation of Chinese forms and was probably the most nearly authentic adaptation of Chinese design which Europe had yet seen (fig. 9).

The measured sobriety of Chambers's designs, their almost pedantic precision and accuracy (fig. 10), must have appealed to the same revolutionary taste which welcomed the publication of Stuart and Revett's *Antiquities of Athens*, of which the first volume appeared in 1762. Although the neo-Classical age which followed most often favored the Greek temple form for its garden seats and "temples of love," Chinese pavilions, pagodas and hermitages were considered no less appropriate, especially in the so-called Anglo-Chinese gardens which became so popular on the Continent. One even hears of such ambitious projects as that of the Landgrave of Kassel, who constructed an entire village in authentic Chinese style, complete with houses, temple, a dairy, and a bridge across the little stream which he re-christened the "Hu-kiang."

At Brighton, where the frustrated energies of the Prince Regent (later George IV) found vent in almost continuous remodellings and "improvements," one may see the Chambers tradition undergoing a curious transformation and ultimate eclipse. As early as 1788 the original modest farmhouse which the Prince held on lease was converted into a charming Royal Pavilion of which several rooms were decorated in the Chinese taste; further renovations, begun in 1802 and said to have been inspired by a set of Chinese wallpapers, created the Chinese corridor and several upstairs bedrooms where one may still see the plain moldings, crisp lattice-work, strong colors, and simple furniture of bamboo or painted wood characteristic of Chambers' authentic Chinese style. But for the great state apartments on the ground floor the Prince's favorite architect, John Nash, invented a sort of apotheosis of *chinoiserie*, combining Chinese motifs of flying dragons and canopied ceilings, splendid brocades and life-sized paintings of mandarins, with elements of recognizably Roman and Egyptian derivation (fig. 11). Here there is little or no pretense at authenticity or even consistency of theme, yet the whole is magnificently effective and surprisingly harmonious in character. Even while this work was going on, other designers were working at projects which in time were to transform the Pavilion and its subsidiary buildings into a fanciful reminiscence of Indian Mughal palaces. In this they followed the example of a retired Indian nabob, Sir Charles Cockerell, whose villa at Sezincote was constructed after the model of Indian buildings as represented in the *Views of Oriental Scenery* (six volumes, London, 1795-1808) published by Thomas and William Daniell. Both William Porden, the designer of the Royal Stables, and Humphrey Repton, the Prince's landscape architect, had worked at Sezincote and brought their Indian ideas from there, but it was Nash who finally redesigned the exterior of the Pavilion proper, with its variegated onion domes and lacy lattices and its air of a setting for an Arabian Nights operetta (fig. 12).

For all their high fantasy, their air of a masquerade or festival, the buildings at Brighton are less close to the Rococo than to the work of Chambers, for they are based throughout on authentic designs, knowingly chosen from reliable sources, and even the imaginative eclecticism of the great state apartments would be impossible without this informed knowledge. If they represent perhaps the most successful and extensive adaptation of Eastern art to Western purposes, they also mark the end of the great era of adaptation. It is possible that increasing knowledge itself killed the fashion that had thrived on half-knowledge and imagination. As more and more merchants, soldiers, administrators, missionaries and ordinary travellers returned with reports of their experiences in India, China and southwest Asia, and as scholars learned more and more about the literature, philosophy and history of the various countries, it became increasingly difficult to think of the East as one vast, undifferentiated land of romance and adventure. Trade continued briskly, but now almost all the goods brought back were either raw materials or manufactures explicitly designed for western taste, except for the curios and souvenirs that adorned the walls and mantelpieces of Victorian parlors, cheek by jowl with Turkish scimitars and Moroccan hookahs and other oddments from the Near East, which now became the focus of the popular taste for exoticism. The new industrialism and renewed piety of the western world perhaps



Fig. 11. The banquet hall of the Royal Pavilion, Brighton, from Nash, *The Royal Pavilion at Brighton*.

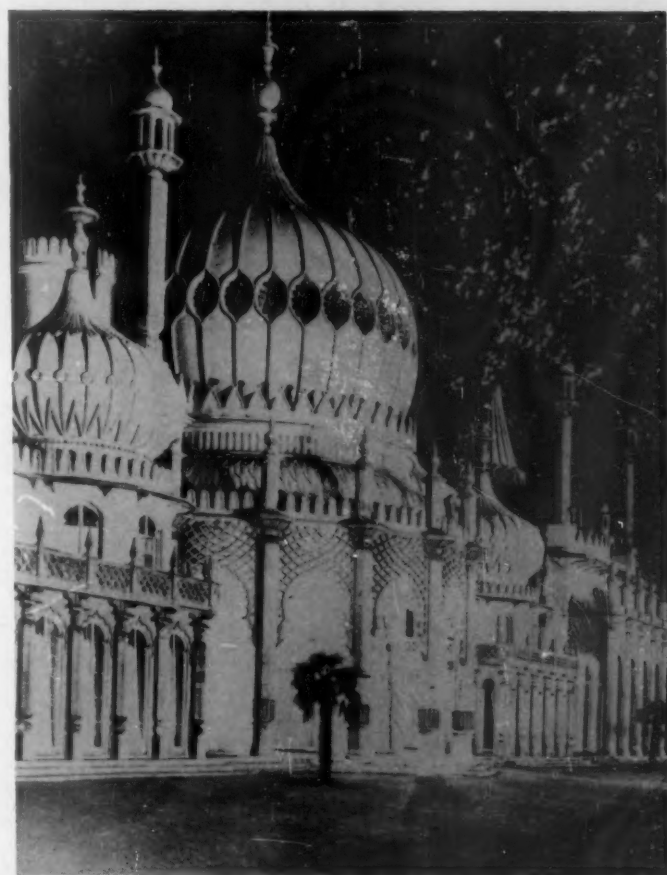


Fig. 12. Exterior of the Royal Pavilion, Brighton. Photo from T. Davis, *The Architecture of John Nash*.

played their part in diminishing the interest in Far Eastern art, as if the West, assured of its own perfectability if not perfection, could recognize no genuine merit, moral or aesthetic, in the cultures of these backward and heathen peoples.

The re-discovery and re-evaluation of oriental art which began in the middle nineteenth century and continues to our own day represents an entirely different point of view and

cannot be discussed here. Briefly, one may say that it has been characterized by an appreciative recognition of the intrinsic merits of oriental art and by a growing awareness of the diversity of its styles, that it seeks to understand the art of the East in terms of its own history and traditional values. Our modern images of the East are thus more complex than those of our predecessors, and we are involved in a continuous process of enlarging, correcting and refining them. Yet the historian of taste will recognize that now, as in the past, we

are drawn to those aspects of oriental art which most fully supply our own aesthetic needs. Or as Ernest Chesneaux said, in speaking of the influence of Japanese prints upon the Impressionist painters, that we "find in it a confirmation . . . of individual ways of seeing, of feeling, of understanding and interpreting nature."⁸

⁸ "Le Japon à Paris," *Gazette des Beaux-Arts*, XVIII (1878), p. 396.

TWENTIETH INTERNATIONAL CONGRESS OF THE HISTORY OF ART

(Continued from page 197)

Eisenberg, Colin Eisler, Pierre Francastel, Creighton Gilbert, Ernst Gombrich, Robert A. Koch, Richard Krautheimer, Wolfgang Lotz, Erich Meyer, Richard Offner, David Robb, Willibald Sauerländer, Charles Seymour, Jr., J. R. Spencer, Charles Sterling, Rudolf Wittkower and Francis Wormald

The Renaissance and Antiquity

Lectures: Saturday morning, September 9; Discussion: Saturday afternoon, September 9

Chairman: André Chastel; *Assistant:* to be announced

Speakers: James S. Ackerman, Jan Bialostocki, Phyllis Bober, Ernst Gombrich, Richard Krautheimer, Peter Meller and Franz Wolff Metternich

Disputants: Otto Benesch, Anthony Blunt, Cesare Brandi, Otto Brendel, Norman W. Canedy, Giuseppe Fiocco, Pierre Francastel, Hans R. Hahnloser, Ruth W. Kennedy, Millard Meiss, Deoclecio Redig de Campos, Juergen Schulz and Wladislaw Tatarkiewicz

Recent Concepts of Mannerism

Lectures: Monday morning, September 11; Discussion: Monday afternoon, September 11

Chairman: Ernst Gombrich; *Assistant:* Norman W. Canedy

Speakers: Frederick Hartt, Wolfgang Lotz, E. K. J. Reznicek, John Shearman and Craig Hugh Smyth

Disputants: James S. Ackerman, Jan Bialostocki, Anthony Blunt, André Chastel, Kenneth Clark, David R. Coffin, John Coolidge, James Holderbaum, John Pope-Hennessy, Deoclecio Redig de Campos and Charles Sterling

Baroque and Antiquity

Lectures: Tuesday morning, September 12; Discussion Tuesday afternoon (2 to 4 p.m.), September 12

Chairman: Anthony Blunt; *Assistant:* Richard Pommer

Speakers: Diego Angulo, Italo Faldi, J. G. van Gelder, Rensselaer W. Lee, Wolfgang Stechow and Rudolf Wittkower

Disputants: André Chastel, David R. Coffin, Ernst Gombrich, Julius S. Held, Michael Kitson, Wolfgang Lotz, John Rupert Martin, M. D. Ozinga, Charles Parkhurst and Charles Sterling

Drawing in the Seventeenth Century

Lectures: Friday afternoon, September 8; Discussion: Saturday morning, September 9

Chairman: J. Q. van Regteren Altena; *Assistant:* Frank Richardson

Speakers: Jean Adhémar, E. Haverkamp-Begemann, Julius S. Held, R. A. d'Hulst, Michael Kitson and F. G. Pariset

Disputants: Winslow Ames, Jacob Bean, Otto Benesch, Anthony Blunt, André Chastel, Harold Joachim, Hans Kauffmann, Agnes Mongan, E. K. J. Reznicek, Seymour Slive, Wolfgang Stechow, Charles Sterling and Ellis K. Waterhouse

Metropolitan Schools in Latin American Archaeology and Colonial Art

Lectures: Monday morning, September 11; Discussion: Monday afternoon, September 11

Chairman: George Kubler; *Assistant:* R. F. Thompson

Speakers: Joseph A. Baird, Jr., Mario Buschiazio, Margaret Collier, Donald Robertson and Robert C. Smith

Disputants: Diego Angulo, George R. Collins, Gibson A. Danes, Justino Fernandez, José Gudiol, John McAndrew, Bernard Myers, Alfred Neumeyer, Glenn Patton, Luis Reis-Santos, Francisco Javier Sánchez Cánton, Elizabeth Weismann and Harold F. Wetthey

The Reaction Against Impressionism in the 1880's: Its Nature and Causes

Lectures: Monday afternoon, September 11; Discussion: Tuesday morning, September 12

Chairman: Meyer Schapiro; *Assistant:* Theodore Reff

Speakers: Pierre Francastel, Robert Goldwater, A. M. Hamacher and Fritz Novotny

Disputants: H. H. Arnason, Alfred H. Barr, Jr., Otto Benesch, Anthony Blunt, Milton Brown, André Chastel, Kenneth Clark, Frederick B. Deknatel, Albert Elsen, S. Lane Faison, Jr., J. G. van Gelder, Christopher Gray, Hans R. Hahnloser, George Heard Hamilton, Henry-Russell Hitchcock, Henry R. Hope, G. Haydn Huntley, William Seitz, Peter Selz, Joseph

(Continued on following page)

C. Sloane, Charles Sterling, Joshua C. Taylor and Sigurd Willoch

The Aesthetic and Historical Aspects of the Presentation of Damaged Pictures

Lectures: Tuesday morning, September 12; Discussion: Tuesday afternoon (2 to 4 p.m.), September 12

Chairman: Craig Hugh Smyth; *Assistant:* Colin Eisler

Speakers: Cesare Brandi, Philip Hendy, Richard Offner and Charles Sterling

Disputants: Franklin Biebel, John Coolidge, Paul Coremans, Trenchard Cox, José Gudiol, Julius S. Held, Patrick J. Kelleher, Edward S. King, Lawrence Majewski, Henri Marceau, John Maxon, Millard Meiss, Carl Nordenfalk, Ugo Procacci, Perry T. Rathbone, Deoclecio Redig de Campos, Edgar P. Richardson, James Rorimer, Charles Seymour, Jr., Laurence Sickman, Wolfgang Stechow, George L. Stout, John Walker and Ellis K. Waterhouse

Frank Lloyd Wright and Architecture Around 1900

Lectures: Saturday morning, September 9; Discussion: Saturday afternoon, September 9

Chairman: Henry-Russell Hitchcock; *Assistant:* Henry Millon

Speakers: Allen Brooks, Stephen W. Jacobs, Carroll L. V. Meeks, Vincent Scully, Jr., and John Summerson

Disputants: G. C. Argan, Jean Bony, Mario Buschiazio, George R. Collins, Peter Collins, James M. Fitch, David Gebhard, J. G. van Gelder, Ludwig H. Heydenreich, Philip Johnson, William H. Jordy, Ragnar Josephson, Edgar Kaufmann, Pierre Lavedan, Grant Manson and Thomas J. McCormick

Plenary Session

Tuesday afternoon (4 to 6 p.m.), September 12

Speakers: Kenneth Clark and Erwin Panofsky

Publication

Following the Congress there will be a publication of the papers in full, with adequate illustrations.

NOTE: Although participation in the seminars listed above is only by special invitation, art historians are invited to attend all the lectures, the plenary session of September 12 and a reception at the Guggenheim Museum.

Executive Secretary of the Congress: Mrs. J. S. Rubin, Institute of Fine Arts, One East 78th Street, New York 21, N.Y.

The Congress committees were published in *A J*, Spring, p. 150.

CAA FIFTIETH ANNUAL MEETING

The Fiftieth Annual Meeting of the College Art Association of America will be in New York, N.Y., on September 13 and 14, 1961, the two days immediately following the International Congress of the History of Art. (The CAA will not meet at its customary time in January, 1962.)

In view of the breadth and scope of the International Congress, the CAA program in history will be briefer than usual. Themes have been chosen which complement those of the Congress, with special attention to American Art.

Following is preliminary information on the CAA program. (Speakers for the sessions were to be announced later in the Summer.)

ART HISTORY SESSIONS

Medieval Art from Late Antiquity to 1000 Chairman, Walter W. Horn, University of California, Berkeley.

Renaissance Architecture in Europe Chairman, David R. Coffin, Princeton University.

Genre Painting, 1600-1900 Chairman, Julius S. Held, Barnard College.

Art Around 1800 Chairman, Lorenz E. A. Eitner, University of Minnesota.

Nineteenth Century American Art and Its European Back-

September 13 and 14, 1961
Hotel Biltmore, New York, N.Y.

ground Chairman, Milton Brown, Brooklyn College.

American Collecting Chairman, E. P. Richardson, Detroit Institute of Arts.

American Architecture, 1930-1961 Chairman to be decided.

ARTIST-TEACHER SESSIONS

The theme of the artist-teacher program will be "The Artist in Europe and America." The following sessions are projected:

The Environment of the Artist Chairman, Bernard Chaet, Yale University.

Are There Common Areas of Search in Present-day Paintings? Chairman, Kyle R. Morris, artist, New York City.

The Intellectual Education of an Artist Chairman, George McNeil, Pratt Institute.

(A fourth panel will be announced later.)

Further information may be obtained from the Program Chairmen: For the *Art History Sessions*, James S. Ackerman, 9 S.M. Reunion Hall, Princeton University, Princeton, N.J.; for the *Artist-Teacher Sessions*, Donald B. Goodall, Department of Art, University of Texas, Austin 12, Texas.

EXPRESSIONIST FRAGMENTS OF PRE-ROMAN GAUL

In his treatise on Gallic coinage, Blanchet has included a series of the 2nd and pre-Roman 1st century B.C., which had as its prototype the magnificent 4th century stater of Philip II of Macedon.¹ This bears on its obverse a head of Apollo laureate, and on its reverse, a lively *biga*.² Blanchet's drawings of the Gallic specimens display the striking differences between them and their prototype, but it is the enlarged reproductions of a select group of these, included by Malraux in his study, *Voices of Silence*, which forcibly impress one with the grandeur of the Gallic designs; they are highly artistic creations in their own right.³

Yet each of the die-makers of the various Gallic examples had a vision independent not only of the Greek original, but of all the other adaptors as well. Indeed, it is their bold variety which makes these coins particularly significant, for they reveal small bits of the cultural outlook of the Gauls of the 2nd and 1st centuries B.C., peoples whom we have usually known only through Roman eyes.

Though they differ from each other, these coins still contrast with their prototype in two important ways: first, they do not represent a decadent stage of art, that is, an enfeebled imitation of a much superior original. Instead they are *adaptations*, semi-abstract for the most part, and done according to the degree to which each Gallic artist ruthlessly dismembered the Greek images and then recreated the pieces according to his own image of man. Secondly, these have in common a basic attitude of strong, and some, even violent emotionalism directed toward their prototype, which permits us to assign these coin images to that special kind of art that is called "expressionistic."

In using this specialized aesthetic term, we adapt it from that particular movement of Expressionism which powerfully affected the creative arts of the early part of the 20th century. For, as an historian of that aesthetic movement tells us, "it is, in fact, justifiable to speak of Expressionist tendencies which need not be connected with the movement itself . . . they will probably exist, as they have always existed in the past."⁴ What all Expressionist tendencies have in common through the ages is an art which aims at the representation of ideas

Based on a paper read at the meeting of the Archaeological Institute of America, in New York City, December 1959. Mrs. Howe is on the faculty of Brandeis University.

¹ I owe warm thanks to Professor Kurt Weitzmann of the Institute for Advanced Study, and to Professor Eugene Walter of Brandeis University, for their comments and corrections in this paper.

A Blanchet *Traité des monnaies gauloises* Paris 1905. Ch. 8, "Les imitations du statère macédonien." figs. 54-72; A. Blanchet et A. Dieudonné *Manuel de numismatique française* I. Paris 1912. Ch. 4, 5. B. Head *Historia Numorum* London 1911. pp. 8-9.

² B. Head *ibid.* p. 223. fig. 135. L. Forrer *Weber Collection II*. pl. 78. figs. 2040-2. A. Malraux *The Voices of Silence* New York 1953. pp. 133, 142.

³ A. Malraux *ibid.* illustrations pp. 134-143.

⁴ Edith Hoffman *Expressionism, Movements in Modern Art Series*, New York (no date) p. 14.

and emotions, usually by the representation of things seen, but with emphasis above all on their symbolic and emotive character. To this character there are subordinated either the purely pictorial, or the purely intellectual themes. Consequently, Expressionism discards the laws of Realism, and, instead, subjects familiar shapes to distortions which serve an internal truth, which is valued more than visual harmony; traditionally accepted tokens of beauty are readily sacrificed to intensity of vision.⁵ Sometimes, of course, the result is both intense and strikingly beautiful, which is true of most of the examples we are considering.

In the case of the Expressionists of a sophisticated period of history, like the 20th century, what matters more than even the immediate subject matter is *how* the artist feels about it. His visions and feelings about his chosen theme are the essence which has to be translated into a work of art. Hence, such art is characteristically a highly subjective and dramatic art, whose aesthetic charge springs from the feelings and attitudes of the artist. Or, as another art historian has put it: "The dramatic quality of urgency is rarely absent in Expressionist painting, and the artist is more likely to attack the canvas than to caress it."⁶ But then, what exactly is it which triggers the emotive attack that produces works of modern Expressionism? The answer is given by several authorities, of whom Peter Selz seems to state the case directly:

"The expressionist movement may be seen in part as a reaction against the prevailing values of the deceptively stable society, and urgent affirmation of the self, expressed in the use of agitated form . . . Generally [the artist] is driven by inner necessity to express his unresolved conflicts with society."⁷

In other words, the emotive outburst of the Expressionist artist is more than merely self-dramatization, and, instead, represents a very profound reaction against a society whose complacent and indulgent norms he finds valueless and unstable. Furthermore, even the accidental beauties of Nature to him often appear wanton and irrational; these too, he would analyze, and reorder in the studio or study.

While this brief description is quite valid for an analysis of expressionism in modern times, I recognize that there have been other periods of Expressionism in the history of art whose sources may not have had the same kind of basis in social conflict. Yet, while one must cite that note of caution, it is possible to demonstrate that Gallic Expressionism, like Mod-

⁵ E. Hoffman *ibid.* pp. 6 ff.

⁶ Peter Selz *German Expressionist Painting* Berkeley and Los Angeles 1957. p. viii. In contrast to Expressionism, Hellenistic art was expressive. "... the relationship between the expressive artist and the world is affirmative in terms of love and confidence. The expressiveness appears in the choice of those things which appear to him beautiful or worthy of representation. With the Expressionist this affirmation is lacking. Nature for him is not an object to be interpreted lovingly, but rather to be torn asunder analytically." Quoted from Carl Zigrosser *The Expressionists* New York 1957. p. 6.

⁷ P. Selz *ibid.*

ern, was, in part, also based on social aggression. It is, in fact, this same fundamental protest both against Society and Nature, which triggers both the Gallic and the modern artist. Nor are the historical differences enough to destroy their basically analogous experience of anti-social reaction: while the modern artist feels himself an individual at odds with his own society, the Gallic artist was at odds with a foreign society, the Graeco-Roman world, which impinged heavily and threatened to engulf his whole culture. And, like his modern counterpart, the sensitive Celt did not regard the opposing culture as entirely stable or desirable.⁸

Here, it seems best to cope with a scruple or two which may already have arisen, namely, that perhaps all this historicity is freighting these obscure Gallic die-makers with undue importance. But first of all, as Malraux himself implies, they are obscure largely because they are nameless and undervalued; the best do not lack considerable technique or creative gifts.⁹ Yet, while this may be conceded, there may be certain scruples in accepting so close an analogy between the creations of a tribal culture and those of an urban society. Our chief block in that connection, however, is mainly a verbal one; our anthropological terminology is still so limited that we are forced to use a term such as "tribal society" to range in reference from early neolithic groups up through vastly more advanced peoples which are just short of urbanization. In other words, "tribal society" can conceivably describe both sub-Mycenaean Attica as well as Athens to the period of Cleisthenes, whose constitutional reforms were directed toward the loosening of outmoded tribal strictures necessary for the rise of democracy.

In the case of the Gauls of the 2nd and 1st centuries B.C., a few historical facts should demonstrate the extent of their social development. By thus placing these coins in their proper historical context, we can more properly evaluate them aesthetically. From the work of the British legal historian, A. S. Diamond, the *Evolution of Law and Order*, we ascertain, for instance, that in that period the Gauls were already in the period of the Central Codes,¹⁰ the state of legal organization the Greeks enjoyed just before the legislation of Solon, and the Romans just prior to the Laws of the Twelve Tables. In summary, this represents a stage of cultural development in which society is evolving courts and laws, where larger issues are decided by popular assemblies. In Gaul itself, the more progressive states had already developed constitutional re-

⁸ A. Toynbee *A Study of History* Milford 1934. Vol. II, pp. 279-81, considers the relationship between the Hellenic society and that of the Northern Europeans: "As the Hellenic Civilization radiated deeper and deeper into the continental European hinterland of the Mediterranean, one layer of barbarians after another was confronted with a question of life and death. Was it going to succumb to the impact of this potent alien social force and suffer a disintegration of its own social fabric in order to become raw material for assimilation into the tissues of the Hellenic body social? Or was it going to hold its own and resist assimilation? . . . The Celts eventually broke down." But their break-down was "impressive."

⁹ Most of these die-makers are, indeed, deficient in skill or aesthetic understanding, hacks, tending to devise no more than coarse and increasingly inferior imitations of each other's work. But the group culled by Malraux is extraordinary.

¹⁰ A. S. Diamond *The Evolution of Law and Order* London 1951, p. 89 and n. 1, pp. 143, 167-198 for a discussion of culture at the stage of the Central Codes.

publican governments.¹¹ Moreover war taxes are levied and society has become split into distinct classes, with great inequality of wealth. In short, the whole economy is already that of a well-ordered state, rapidly on its way to urbanization. The Gallic chieftains were feudal lords who, even by the 2nd century B.C., lived outside the towns in comfortable manor houses with regular furniture, often inlaid with metal.¹² The large central towns served as fortified sites and market centers, whose streets were lined with workshops, granaries, warehouses, and contained assembly places for the local senate.¹³ Certain industries were well-developed. In the workshops of Bibracte, excavation has demonstrated that metal-work of all kinds was produced, including superb enamel-work, while the smiths of the Biturges were already credited with the invention of tinning.¹⁴ In other industries, the Atrebatians had already established those wool-works, that became the famed cloth industries of Arras and Tournai.¹⁵ These were but some of several indigenous industries established in pre-Roman times that flourished through the Middle Ages; others included soap- and stained-glass-making, vegetable-dyeing and the like.¹⁶ Thus we are hardly dealing with primitive peoples, but with 75 separate states spread over a great territory, whose large-scale agricultural methods were so advanced that the country was already able to support a population of 15 to 20,000,000 inhabitants.¹⁷

¹¹ Fr. Funck-Brentano *The National History of France: The Earliest Times*. (transl. by E. F. Buckley) London 1927. pp. 42-46, 68 ff. Norman DeWitt *Urbanization and the Franchise in Gaul*. Johns Hopkins Diss. 1938. Lancaster, Pa. 1940. DeWitt points out (p. 3): "Allowing for the differences between the tribal-state and the city-state, Gallic political procedures agreed in general with those of Rome and while the nomenclature was gradually Romanised, no drastic changes were necessary."

¹² Fr. Funck-Brentano *ibid.* pp. 70-71. As he points out, by the 2nd century B.C., the chieftain's palace was no longer the large round thatched house of former times.

¹³ Fr. Funck-Brentano *ibid.* p. 61-2.

¹⁴ Fr. Funck-Brentano *ibid.* pp. 55 ff. A. Grenier *Les Gaulois* Paris 1945. Ch. 7. In addition, the Arverni were famed potters.

¹⁵ Fr. Funck-Brentano *ibid.* p. 59.

¹⁶ Fr. Funck-Brentano *ibid.* pp. 63 ff: In recounting the commercial developments of the Gauls, let us not forget the Veneti and their merchantmen which traded in Britain. These stout ships were admirably adapted to the Atlantic conditions, with their leather sails, anchor-chains, and their oak-beams a foot thick, against which ordinary techniques of ramming were useless. Caesar *De Bello Gallico* 3, 13. Moreover the Gauls were noted for their heavy coaches which were exported to Italy along with their heavy wool cloaks, soap, agricultural implements, as well as the bacon and ham extolled by Martial.

¹⁷ The north of Gaul above the Seine had thick forests, but in the southeast much ground had been cleared for farming, especially among the Arverni, and the Carduci, the latter of whom were famous for their flax fields. By Caesar's time Provence was covered with olive trees. The Remi were celebrated horse-breeders. Fr. Funck-Brentano *ibid.* pp. 41-43; 53 ff. A. Grenier *op. cit.* (*supra* no. 14) pp. 225-30; 243-4. O. Brogan *Roman Gaul* p. 2. Strabo 4, 4, 3, in discussing the Belgae and their extensive population (over 300,000 who could bear arms) maintains that these large numbers are due to the excellent methods practiced by the women in the nursing and rearing of their children. See also his reference to the abundance of food among the Gauls, 4, 4, 3. Also Pomponius Mela *Chorographia* 3, 17. Pliny, N. H. 18, 172 informs us that the Gauls invented the wagon- or spade-plow, the great scythe (18, 67, 261) and the mechanical reaper (18, 296), inventions improved by the Romans. N. DeWitt *op. cit.* (*supra* n.11) p. 67. It was due to some such advanced agricultural methods developed by the Gauls, together with the natural fertility of newly-cleared land which made it possible to support so extensive a population.

Caesar tells us much about Gaul, but not all. For example, one reason why his forces could conquer so rapidly was because the Gauls had provided him with adequate roads to all necessary points.¹⁸ He may have had to build a bridge to reach the Germans, but in Gaul all the bridges and causeways were ready for his swift passage. Moreover, it was along such roadways that the "furor Celticus" had already swept across Europe for two centuries, from 425-225 B.C. and had so threatened the Hellenic world. Sacred Delphi was sacked and with the sack of Rome itself, "the Celts sent flying columns of raiders," as Toynbee describes them, "right to the extremity of the Italian peninsula." The subsequent arena of Celtic action was immense, surpassing anything encompassed by Napoleon, as the invaders ranged from the British Isles into the Iberian Peninsula, across central Europe, into Russia and down into Anatolia. Militarily and culturally, with their La Tène culture, they dominated the North at a time when Alexander and his successors held the South. Nor were the Celts driven back until the Romans and the Antigonids accomplished their defeat a century later,¹⁹ and by Caesar's time, "Gaul was already on the way to becoming a cultural province of the Graeco-Roman world, suffering the cultural disabilities normally associated with provincial status."²⁰ Therefore, against such a picture of cultural and economic development, imperialistic venture and debacle, when we use the term "tribal society" in speaking of the Gauls, we use it advisedly.

And it is in terms of these political and cultural conflicts that we can begin to understand the Expressionism of these coin motifs. In taking over the Greek themes on the stater of Philip II, Gallic artists could hardly have been expected to forget their own intense cultural experiences and simply copy the images of a superior and dominating civilization. Still, it is a bit of a surprise, even for the more sophisticated observer, to see to what a degree the beautiful 4th century B.C. head of Apollo is transformed.²¹ Observe first the noble head of the Greek God, with its ultra Classical profile, intelligent eyes, full pouting lips, its neat full chin, and the lively hair contained by the formal laurel wreath (Fig. 1).²² The Mace-



Fig. 1. Head of Apollo. Stater of Philip II of Macedon, 359-336 B.C., Hotel des Monnaies, Paris.



Fig. 2. Coin of the Carnutes, Gaul, Hotel des Monnaies, Paris.

donian Apollo is a splendid example of that perfect blend of the sensuous, the rational and the proudly divine of the 4th century Greek ideal. But plainly, even in the closest adaptation to it, by the Carnutes (Fig. 2), the serene beauty of the alien god held no meaning for the Gauls.²³ The Carnutes' image

¹⁸ Fr. Funck-Brentano *ibid.* p. 64.

¹⁹ A. Toynbee *op. cit.* (*supra* n.8) II, pp. 160-6, 279 ff. In contrast to Toynbee's brilliant analysis of this historical phase, the *CAH* vol. VI, Ch. 2, pp. 58 ff, shows a much weaker understanding. Fr. Funck-Brentano *ibid.* pp. 47-51.

²⁰ N. DeWitt *op. cit.* (*supra* n.11) pp. 2-3, 67. "The conquest therefore accelerated but did not initiate the Romanization of Gaul." A. Guérard *French Civilization* New York 1921, p. 81: The Gauls "were ready and eagerly groping for a fuller civilization . . . absorption by the Latin world meant an accelerated evolution. . . . That is why in less than a century they caught up with their Masters." On the emotional reaction of the Gauls upon their defeat, see O. Brogan *op. cit.* (*supra* n.17) pp. 161-2.

²¹ How little the true aesthetic value of the best of these Gallic coins has been appreciated normally, is well exemplified by that otherwise excellent historian of French civilization, Funck-Brentano (*op. cit.* *supra* n.11) p. 65, when he patronizingly remarks that "these show originality and an occasionally disconcerting but pleasing fancy." B. Head *op. cit.* (*supra* n.1) pp. 8-9.

²² Fig. 1. A. Malraux *op. cit.* (*supra* n.2) with his extraordinary aesthetic sensibility provides by far the best illustrations of the Gallic coins and the stater which are the subject of this paper. Stater of Philip II of Macedon, obverse, Head of Apollo: p. 133. For other examples of this stater which was minted between 359-336 B.C. see B. Head *ibid.* pp. 222-3. L. Forrer *op. cit.* (*supra* n.2) pl. 78 #2040-44. For a fine discussion of coin-portraits of Apollo, see C. Sutherland, *Art in Coinage* London 1955. pp. 45-6.

²³ Fig. 2. A. Malraux *ibid.* Carnutes: p. 137. Scholars generally urge upon the reader to accept with great caution any locality specified as the source of anyone of the coin examples, for the range of distribution of these coins is often very wide and in many cases makes their provenience quite uncertain. But for the purposes of this paper, lack of absolute accuracy on this matter is of minor importance, for the discussion presumes that the analyses of these coins might well hold true for all other localities of Gaul, or indeed, any individual as well. They represent aspects of a universal and contemporary Gallic experience, ranging from Britain and extending across Europe.



Fig. 3. Coin of the Parisii, Gaul, Hotel des Monnaies, Paris.

of life was far more tormented, and, therefore, this specialized Greek concept was abandoned. There emerges instead, a portrait of Gallic man, done here not with the distortion of bad or incomprehending artistry, but with that deliberate distortion of features by which the artist reveals far more of the truth of the emotions than does the ordered copying of surface features. Here the result is a turbulent baroque-like image of strongly contrasted dark and light surfaces. The wreathless locks of hair spring free in zig-zag crescents in a pattern of great tension. The Classical nose is shattered at the bridge, thereby leaving that feature all the more powerful; the handsome rounded chin is now the belligerent jaw of the Gallic warrior who thrusts out his lower lip in bull-dog aggression. But it is in the harsh lines of the jaw and about the anguished brow and eye that we feel the enormous tension, the human cost of all that aggression. One has only to imagine the difficulties of life in that transitional period to account for it.

In its own contained way the Gallic head on the following coin, of the Parisii (fig. 3), tells of the same turbulent conditions.²⁴ Whereas the previous coin outwardly discharged an inner violence and rage, the man of the Parisii represses it into stylized repose like a saint in Byzantine art. And so he presents a long triangulation for the nose, a half-circle for the lips, a crescentic chin, a large oval eye and dotted iris, rhythmic kidney shapes as remnants of the wreath, and horizontal strips

²⁴ Fig. 3. A. Malraux *ibid.* Parisii: p. 136.



Fig. 4. Coin of the Coriosolites, Gaul, Cabinet des Medailles Paris.



Fig. 5. Coin of the Somme district, Gaul, Cabinet des Medailles, Paris.

of hair. All is tightly organized and geometrically ordered defense against a world which must indeed often have seemed still to be disorganized and precarious in its fitful growth. But by vigorously composing his features to the point of abstraction and self-forgetfulness, Gallic Man indicates here that, perhaps, he is achieving at least a new kind of *internal* order.

In studying the wraith-like stylizations of the same Apollo head as it appears on the next coin, of the Coriosolites of Northern France (fig. 4), we note an intense concern with the



Fig. 6. Coin from Transylvania (Roumania), Hotel des Monnaies, Paris.

physical frailty of man.²⁵ It is true that severe order and vigor are missing in this fine head, but their absence is not the result of the flabbiness of poor art. Instead, there is much to contemplate in the feathery masses of hair, in the delicate nuance of the curl over the cheek and in the other curl that joins with the line of the nose. Although, presumably, only a profile head is portrayed, it is soon discernible how the combination of that outward sweeping curl and of the dotted row below, compose a frontal face as well, so that there is created one of those ambiguous, Picasso-like close-ups, in which the profile and the full face of a single head are seen simultaneously. The barely formed lips and the large, dreamy, distorted eyes denote the break-up of the corporeal vision, and we begin to approach a poetic inner trance.

Finally, in this last adaptation, from the Somme district (fig. 5), the concept of head has completely disintegrated.²⁶ The bones of the Apollo have not only been picked clean, they have been recast into purely metallic, abstract shapes, the forms of a Léger; they are as remote from body and spirit as can be contrived. Man and God have here been reduced to pure pattern and emotion-free order: the cubes at the top and side are what remain of the strips of hair; the small linked circles are the wreath; the large sickle the ear, the open triangle the eye, and the two linked crescents the Classical nose. If the Gallic world has fallen apart, says the artist from the Somme, at the very least a rational mind can still pattern the fragments into less painful order. Human reason can at least be acknowledged, even when it is not yet entirely clear any more what there is to order and arrange.

But lest we become parochial and think that only Gaul is unique in its various stylizations, we turn momentarily to

²⁵ Fig. 4. A. Malraux *ibid.* Coriosolites: p. 138.

²⁶ Fig. 5. A. Malraux *ibid.* Somme: p. 140.



Fig. 7. Hellenistic Biga. Stater of Philip II of Macedon. Reverse of coin in fig. 1, Hotel des Monnaies, Paris.



Fig. 8. Coin of the Lemovices, Gaul, Hotel des Monnaies, Paris.

see what became of the same Apollo head on a coin from far-off Transylvania (fig. 6), in ancient Roumania: God and Man



Fig. 9. Coin of the Aquitani, Gaul, Hotel des Monnaies, Paris.

have vanished, instead the laurel wreath has taken over.²⁷ Now the foliate forms of the plant are seen separated and re-arranged to resemble—or mock—the head of Man. Nature has superseded the anthropocentric vision; we are in a different world.

As we turn the Macedonian stater to its reverse side, we see that in the various Gallic adaptations, the animal world has taken over. In the Greek prototype (fig. 7) there is the expected relationship between man and beast: Man stands upon the vehicle he has invented for his uses and guides his superbly trained horses.²⁸ But on this coin of the Lemovices (fig. 8), the smashed chariot litters the background, and an untrammelled horse seems buoyantly tossing what remains of the driver;²⁹ while on this coin from Aquitaine (fig. 9) the chariot is reduced to a static table and man replaced by a dotted triangular wing as the knobby-kneed beast dashes triumphantly on, freed of all mastery.³⁰

Not long after the creation of these various Gallic images, there came Caesar's conquest of Gaul, and there descended armies of military men, administrators, architects, engineers, artists and teachers, so that for centuries the country enjoyed the comfort, grandeur and culture concomitant with the acceptance of the imperial Roman way of life. But actually, peace and provincial status did not cause the spirited Gallic

²⁷ Fig. 6. A. Malraux *ibid.* Transylvania: p. 139. The British versions of this same theme are not based on the original Hellenistic model, but are copies of the Gallic. B. Head *op. cit.* (*supra*, n.1) p. 10. J. and C. Hawkes *Prehistoric Britain* London 1958. pp. 144-5, fig. 19. See also C. Sutherland's excellent aesthetic analysis of these British coin types, *op. cit.* (*supra*, n.22) pp. 72-3.

²⁸ Fig. 7. A. Malraux *ibid.* The *biga*: p. 142. L. Forrer *op. cit.* (*supra*, n.22).

²⁹ Fig. 8. A. Malraux *ibid.* Lemovices: p. 143.

³⁰ Fig. 9. A. Malraux *ibid.* Aquitani: p. 141.



Fig. 10. "Venus Anadyomene" bronze Statuette, Gallo-Roman, Museum of Orléans, France.

attitudes to wither away. If no longer openly hostile, local art upon occasion still persisted in asserting a quiet independence, as remote as ever from Classical modes. This purely Gallic originality within the Gallo-Roman period is epitomized in a bronze (fig. 10), which an irrepressible grecophile has titled Venus Anadyomene.³¹ But this is not Venus; it is a Gallic woman, thin-ribbed, with the pendulous belly of the ever-pregnant, and with powerful arms and thighs as broad as her torso. She is, in fact, the eternal feminine of the French as she gracefully sways on delicate feet, stroking her flowing hair—a perfect blend of seductive female and reliable work-horse. But as an ideal of Gallic woman she is entirely unlike that Praxitelean Greek ideal which dominated the ancient world for centuries.

I have tried to show that the highly original, aggressive and repressive adaptations on coins, of a given Classical theme by various Gallic tribes, originated under special conditions of imperialistic and cultural conflict. Yet, even in this later example, of the Venus Anadyomene, it is apparent that an independent, critical and passionate vision of the Gauls persisted with remarkable hardness, like a tough seed beneath the snows of classicism.

³¹ Fig. 10. A. Malraux *ibid.* The Venus Anadyomene: p. 147.

CURRENT LITERATURE ON AESTHETICS

A Review Article

Against the changing background of the educational theories and practices of our day it is clear that new ways of thinking, feeling, and communicating are evolving. To the teacher and to the artist these new ways are significant in so far as they have roots in the past, vitality and adaptability in the present, and give promise of fruit in the future. It is obvious that a culture with education in art appreciation stimulated, visually, by articles in such periodicals as *Life*, *Time*, and *Look*, by such illustrated volumes as those issued by Skira, Praeger, and Abrams, and by such encyclopedic undertakings as the multi-volumed survey of art history from the presses of McGraw-Hill, and, additionally, by such radio and television programs as are now being offered, aided by individually phoned lectures in our now "living" museums, it is appropriate for both teacher and artist to join the layman in a new effort at orientation of art with the whole range of life.

Even a casual examination of books reviewed in the *ART JOURNAL* and the *Journal of Aesthetics and Art Criticism* in recent years suggests that, in the framework of educational planning, we are in a new world of interrelations. Art studies are continuing, of course, in the fields of criticism, iconography, and detailed research in the life of the artist or the significance of an artifact; but more generally than heretofore, art is being related to the civilization of which it is the flower and vital expression, if not sole survivor. Programs in the humanities emphasize art as a determining aspect; those in area and national and local studies find art not only accessible, but highly fruitful as the channel to understanding. The relations of art to other aspects of human culture are being examined; in Hauser's social history of art, followed by his philosophy of art; by Mrs. Langer and by Paul Weiss, who have converged their rethinking of philosophy in the direction of aesthetics and art appreciation; by such writers as Iredell Jenkins who moves into the wide spaces of *Art and the Human Experience*. The artist point of view is receiving continued, if not greater, emphasis, as sight and insight are experienced and recorded. Two volumes with those meaningful words, sight and insight, forming the title are now extant; one is objective and conservative, the other is subjective and born of studio travails. In a word, the trend, exciting to both teacher and artist, adult and adolescent, student and layman, may be illustrated by the new book from the pen of E. H. Gombrich. His *Story of Art* is already a classic one-volume survey of art as the expression of culture. The new volume, *Art and Illusion, a Study in the Psychology of Pictorial Representation* shows the reader that a new day is here, one of interrelationships. Art in the studio, in the study, in the market-place is revealed as a basic, life-enhancing force.

In the following commentary an attempt is made to look for the things of value to artist and teacher in the thoughts of a few recent writers whose individual fields are aesthetics, re-

ligion, and science, but whose areas of concern are continually impinging, with resulting sparks, on that of art.¹

Broad though the field of aesthetics is in interpreting human experience, the titles listed herein have such a range that an immediate clarification of their pertinence is required. Concern for the arts in relation to each other and the relation of the arts to other humane disciplines occasioned their selection, and as the several volumes are examined, the categories of art, science, and religion will be used to give dimensions to the pattern. An effort will be made to find what these writers have to say which is of interest to students of aesthetics.

The justification for the use of the triad, art, science, and religion is suggested when one reflects that every complete sentence, the basic form for communication, needs a subject, verb, and object. Ultimately, God is the subject, art is the verb, and knowledge the resultant, while communication through language is as basic a reality as one may encounter. The triad also sums up the logics now being explored, both-and, either-or, and other-than. The members of the triad are, indeed the frames of reference for the break-throughs being envisaged in our day, as chemical evolution, changes of personality through applied science, and even doubt of the reality of time and space may terrify; break-throughs between id and ego and superego, between life and matter, and even, perhaps, between life and death. The "emergent evolution" of Alexander Dörner in *The Way Beyond "Art"* may not abolish all absolutes, as he argues, but merely raise change into an absolute. Only, perhaps, in *Thou*, in Buber's thought, may the absolute of Being find integration with the absolute of Change.

As to the validity of discussions based on relationships, a defensible claim can be made that only in such terms can communication have meaning. We may agree with Einstein (as, indeed, we had better) that the pattern of scientific relationships is to be found in pure mathematics, and we may be ready to argue that the relationships encountered in conscious life is the pattern of art. Albert P. Ryder is quoted as saying, "Luminosity gives eternity time."

¹ Moholy-Nagy, L., *Vision in Motion*. Chicago, 1947, Paul Theobald, pp. 361, 439 ills., \$10.50.

Pollard, William G., *Chance and Providence*. New York, 1958, Charles Scribner's Sons, pp. 190, \$3.50.

Tillich, Paul, *Theology of Culture*. New York, 1959, Oxford University Press, pp. ix + 213, \$4.00.

Religion and Culture: Essays in Honor of Paul Tillich, edited by Walter Leibrich. New York, 1959, Harper and Brothers, pp. xi + 399, \$7.50.

Murphy, Gardner, *Human Potentialities*. New York, 1958, Basic Books, Inc., pp. x + 340, \$6.00.

Arendt, Hannah, *The Human Condition*. Chicago, 1958, University of Chicago Press, pp. vi + 333, \$4.75.

Krutch, Joseph Wood, *Human Nature and the Human Condition*. New York, 1959, Random House, pp. 211, \$3.95.

Bridgman, P. W., *The Way Things Are*. Cambridge, 1959, Harvard University Press, pp. x + 333, \$5.75.

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The volume by Moholy-Nagy comes first on account of its date (now in its fifth edition and used in many schools as text) and because its range is almost as extensive as that of this review. Like the sub-title of the biography by his wife, the book is "an experiment in totality." The former member of the Bauhaus faculty and later director of the New Bauhaus in Chicago speaks of the book as an attempt to add to the politico-social a biological "bill of rights," asserting the interrelatedness of man's fundamental qualities, of his intellectual and emotional requirements, of his psychological well-being and his physical health. The visual arts, including dancing, motion pictures, and photography, and even literature, are explored for creative organizations of light, action, and time-space, based on the total personality of an artist who is in communication through his medium with the total personality of the spectator. Senses are stimulated, thought is provoked, and imagination is aroused to the end that awareness moves toward its goal. "Vision in motion is simultaneous grasp . . . seeing, thinking, feeling in relationship." The artist is challenged by this volume of inspired propaganda to design for the sake of life, perhaps for survival.

A brilliant sequel to *Vision in Motion* is *The New Landscape, In Art and Science*, edited by Gyorgy Kepes, formerly of the Institute of Design, successor to the New Bauhaus, in Chicago, and now of the Massachusetts Institute of Technology. Comprising essays by many outstanding artists and scientists and illustrated lavishly, it explores the world of image, form, and symbol, the layout of our industrial world, the new panorama of microscope and telescope with their new patterns and transformations, the new elbow room allowed the artist by analogy and metaphor, and the new meanings found in discontinuity, rhythm, and scale in a world outgrowing symmetry and proportion, as man's search outward and inward reaches incredible distances. From Seurat to Kandinsky to Klee to Pollock, from Calder to Max Bill, from Sullivan to Saarinen to Nervi to Buckminster Fuller the modern artist is shown to be about his business of humanizing our strange, new world.

The sub-title of *Chance and Providence* is "God's Action in a World Governed by Scientific Thought." Dr. Pollard is the Executive Director of the Oak Ridge Institute of Nuclear Studies in Tennessee, engaged in educational and research programs for the Atomic Energy Commission in cooperation with some thirty-seven Southern universities. He is also an ordained minister of the Episcopal Church; thus, in his own career as physicist-priest, he is concerned with such relationships as interest us on this occasion. His efforts to think through the seemingly conflicting problems of grace and determinism, he says, were aided by considering the Bohr principle of Complementarity and by studies made by others distinguishing physical reality and historical reality and distinguishing scientific and historic time. Pointing an analogy here and admitting a paradox there, he uses accident and chance and complementarity as categories to distinguish and to relate the activities of spirit in a world of matter, whether considered from the point of view of biology or of physics, atomic or macroscopic. He points out how the determinism of classical physics is now changing to indeterminism of quantum mechanics and the Heisenberg principle of indeterminacy, so that probability is considered as basic as reliance on statistical data. Accident and chance in history are next discussed and their meaning when God enters history, not to interfere but to fulfill. Through

probability the historical moves into the scientific perspective and the miraculous is seen to be not the exception but the confirmation of the scientific. Dr. Pollard, using the theory of complementarity, urges that even the paradox of freedom and providence are parts of a single reality, even as the wave and particle theories of light are not contradictory, but complementary. In the last chapter, Buber's use of "I", "It", and "Thou" as ultimates is employed, and the conclusion is reached that the world of I and It and the world of I and Thou are discrete. Chance and accident are as far as science can go in its search for Providence. Beyond there must be revelation. For the artist, this intelligent attempt to restate in present day terms the relation of spirit to matter is analogous to his own attempt to relate sense and concept and imagination. The articles gathered in the *Bulletin of the Atomic Scientists* for February 1959, "Science and Art," explore many of these areas. The physical field of Einstein, we might say, is complementary to the artistic field of sense, mind, and spirit. Thus, stage after stage, the projection from I to Thou is envisaged.

The essays gathered in *Theology of Culture* by Paul Tillich, distinguished German-born and German-trained theologian, long at Union Theological Seminary in New York City and now Professor of Systematic Theology at the Harvard Divinity School, consider religion as an "aspect of the human spirit." There are other aspects distinguishable, he says, moral, cognitive, and aesthetic, but the uniqueness of religion is that it is a "feeling" which gives "depth in the totality of the human spirit. . . . The religious aspect points to that which is ultimate, infinite, unconditional in man's spiritual life. Religion . . . is an ultimate concern." In the light of this point of view and the predicament in which man finds himself presently, psycho-analysis and existentialism are recurring themes throughout the book. Existentialism, he says, is "a protest against the spirit of industrial society within the framework of the industrial society. . . . The great works of the visual arts, of music, of poetry, of literature, of architecture, of dance, of philosophy, show in their style both the encounter with non-being, and the strength which can stand this encounter and shape it creatively." Through anxiety and meaninglessness the destructive trends, in contemporary culture, are vitalized into creativity. One essay traces existentialism from its background in Boehme and Schelling through Kierkegaard, Marx, Nietzsche and Bergeson to Heidegger and Jaspers; another uses Picasso's mural, *Guernica*, as an example ("perhaps the outstanding one") of the artistic expression of the anguish of the period. A discussion of time and space against the background of theological relationships is stimulating to readers with contemporary art in mind. In our universe, he says, space is victorious in non-human areas, but tragic in human affairs, while time shines through prophetic literature and history, to be fulfilled in a kingdom of justice and peace. Symbols are discussed with constantly clarifying effect. A gem of polemic urbanity is the essay where Einstein's argument against a personal God is challenged by accepting the great physicist's points, and then, with symbolization of the term, Personal God, by quoting Einstein's own words to the scientist's discomfort. Symbols are, he says, representations, opening levels of reality, born of the collective unconscious. Religious symbols are symbols of the holy operating on the imminent level of time and space. The visual arts reveal truth through their symbols. Except in architecture, Tillich does not think the

twentieth century has developed a great religious art. As many another writer Tillich closes his memorable essays using Buber's thought forms. "Buber's existential I-Thou philosophy reaches the very depths of the situation and should be a powerful help in reversing the victory of the It over the Thou and the I in present civilization." To the art lover, whether artist or layman, this book has many worthwhile insights.

An excellent attempt to explain art changes through the ages, with depth history and depth psychology as perspectives, is provided in Walter Abell's *The Collective Dream in Art*. The generalities characteristic of Toynbee historiography make for provocative reading. However, the explanation of abstraction in our day as expressive of our anxieties deserves consideration as a footnote to Tillich. Such discussion leads to enlightenment if not to agreement.

Something of the widespread impact of Tillich's thought on contemporary theology and cultural pathology is indicated in the volume in his honor edited by Walter Leibrcht, director of the Evanston Institute of Ecumenical Studies, Evanston, Illinois. Some twenty-five of the leading figures in the world of European and American scholarship contribute. An introductory essay by the editor on Tillich's thought and a bibliography of his voluminous writings are also included. Of immediate interest to this review is Leibrcht's statement that to Tillich being is dynamic and that the "artist is the priest of the future church." He sees Tillich's central task as one of mediation between faith and culture, the latter ranging over science, art, sociology, economics, and depth psychology as fields which express and interpret reality. Karl Jaspers suggests that art is the expression of the Freedom which distinguishes the Individual, Karl Barth tells how Mozart has been an inspiration to his continuing search for Christian humanism, finding him comparable to Botticelli, rather than to Raphael, as Goethe would have it, while in many another essay art is found preferable to science as a path to spiritual oases, seen, for example in the work of Rouault. God is referred to as Wholly Other and Art is proposed as a more useful medium than preaching for sounding the call of God. Essays in Existentialism and Buddhism and the Spiritual Significance of the United Nations (by Charles Malik) reach into the relationships of religion and human society. But as in other cases of symposia "in honor of," sharpness of focus found in the writings of the person honored is all too often missing.

Gardner Murphy, Director of Research at the Menninger Foundation, in *Human Potentialities* writes frighteningly and/or reassuringly of the human capabilities and possibilities from the point of view of the psychologist, one whose range of interests extends from the couch to the racial tensions in India, which he studied for UNESCO, on to ESP. For the artist and aesthete, *Art and Visual Perception* by Rudolf Arnheim, evolved from a gestalt point of view, may be more immediately pertinent, but from the point of view of the human being whether artist or not, Murphy is an exciting guide. To such questions as, Where are we, where are we going, what are we, he thinks Copernicus, Darwin, and Russell have given dependable answers, envisaging as they did a small space and a short time and by extrapolation we may still find tentative answers; but timidity is almost a crime in a century when the singing of the morning stars and the sigh of the amoeba are equally basic concerns and only the whole answer

will satisfy. Taking the long view, he finds that there are three phases of human nature, namely, the animal, the cultivated, and the creative, and he discusses each in some detail, though the greatest part of the book is concerned with the last phase. From time to time the art-minded reader will want the pace to slow down for questions and for reflections. Is the rate of social change, for instance, including the aesthetic, really accelerating at a geometric rate, as we are told? One recalls the "cult of the primitive" as a possible counter motion. At other times the reader may agree immediately, as when he reads that the "polychromatic, polymodal experience of delight, involving more and more of the whole human organism discovers again for us what the Greeks discovered—the radiant love of the sensory beauty of the world—and in particular of the designs in the stars, trees, waves, animals, and human forms. . . ." The discussion of space in physics, art, and psychology is followed by a plea for more dimensions to be added to our experience. (Some would recall here the proposal by Tillich of religion as a new depth.) Again, "the artist brings into existence that which is a fulfillment both of his own unfinished and never-to-be-finished individuality of which he is aware only after the event and of that which is potential within the group." "Resonance" to nature is a suggestive conception Murphy offers, citing the coins issued after Columbus, with the legend, Plus Ultra, "there is more beyond." The "Boundaries between Person and World" is a title of a later chapter, wherein Arnheim is quoted as calling attention some years ago to the structural correspondent between the physical environment and the psycho-physical processes, and, in the field of music, to the "structural kinship between expressive effects and specific patterns of rhythm, pitch, harmony, timbre, and volume." A new dimension is here seen emerging which envisages a "field" of person and environment, based on verifiable concepts of biological and psychological derivation. Human potentialities are then discussed at the levels of quantity, quality, which includes the arts, new discoveries, and new configurations. One such configuration is love, used in a sense so broad as to warrant clarification, and which is said to be close to Spinoza's love of God. In life-span and life-space frames of reference, Murphy considers Aristotle's entelechy, gestalt psychology, and such proposals as those of Kurt Goldstein and Gordon Allport which look toward wholeness in individual fulfillment, as good tries, but warns against the under-emphasis of the social aspects, and ends on an inspiring (or terrifying) note, as he speaks of new human natures emerging from the present one, "new realms of experience, not an extrapolation of the present, but new in kind."

If the reader wishes to consider the human potentials from the biological rather than from the psychological point of view, Dean Sinnott's volume in the World Perspectives series, *Matter, Mind, and Man* is worthy of note. A less scenic, but perhaps a more informative, ride is offered.

With semantic clarity and brilliant organization of material, Hannah Arendt, the first woman on the Princeton faculty in the two hundred and more years of its existence, examines *The Human Condition* in the light of history and observation and reflection. She does not include thought or art or faith in her discussion of the *vita activa* explicitly, but points out that the poetic is as true as the scientific, and she includes a lively section on "The Permanence of the World and the Work of Art" in her chapter on work. Throughout, the distinction

between the *animal laborans* and the *Homo faber* is maintained, between public and private realms of experience, and between labor and work. Action as a third category leads to the concluding chapter, "The *Vita Activa* and the Modern Age." She thinks despair and triumph are inherent in the same event in this age: "... it is as if Galileo's discovery proved in demonstrable fact that both the worst fear and the most presumptuous hope of human speculation . . . and the Archimedean wish for a point outside the earth from which to unhinge the world could only come true together, as though the wish would be granted only provided that we lost reality and the fear was to be consummated only if compensated by the acquisition of supramundane powers." In the world of natural science we are able to transform mass into energy or to transform radiation into matter, she points out, but universal entities are still terrifying mysteries. Cartesian doubt, Kierkegaard's leap, non-rationally, into faith, and the loss of common sense led to the conclusion that the Archimedean point was to be found in man himself. "And the assumption was that neither God nor an evil spirit could change the fact that two and two equal four." But the short-lived victory of *homo faber* during which period the concept of Being changed to the concept of Process was followed by a period where the concept of happiness was considered more basic than utility, and, today, Life is named as the highest good, and the *animal laborans* is restored once more to primacy. "For what matters today is not the immortality of life, but that life is the highest good." "No matter what sociology, psychology, and anthropology will tell us about 'the social animal,' man persists in making, fabricating, and building, although these faculties are more and more restricted to the abilities of the artist." "The capacity for action, at least in the sense of the releasing of processes, is still with us, although it has become the exclusive prerogative of the scientists . . . to the point of extinguishing the dividing line between nature and the human world." Finally, Miss Arendt regrets that thought is being omitted from consideration in the discussion of the *Vita Activa*, leading to a quotation from Cato, "Never is he more active than when he does nothing, never is he less alone than when he is by himself."

A few words may be added concerning Miss Arendt's comments on the work of art. Uselessness and durability are named as characteristics. "The immediate source of the art work is the human capacity for thought . . . reification is more than mere transformation; it is transfiguration." Thought thus underlies art, as cognition underlies science. "We need not choose here between Plato and Protagoras, or decide whether man or a god should be the measure of all things; what is certain is the measure can be neither the driving necessity of biological life and labor nor the utilitarian instrumentalism of fabrication and usage." Why? Because it is only through art that worthy deeds and great words have survival value.

Joseph Wood Krutch, as the list of his essays and descriptive commentaries lengthens, has come to be a kind of Autocrat of the Library Table, or, perhaps, of the Mesa. Several years ago in *The Great Chain of Life* he explored the evidences and significances of life throughout the evolutionary world from amoeba to man, and now in *Human Nature and the Human Condition*, the one given and the other capable of change, he considers whether the twentieth century is a Dawn or a Twilight. He discusses man's predicament in a world of

things rather than of values and suggests a maxim for a Rich Richard's Almanac, "Have fun; pay later." Even education and religion are given streamlined programs in our day, attractive to the consumer, while the human personality is allowed to grow weary. He points out the dangers of persuasion in a world kept adolescent and passive by our ways of life, and the mediocre is made the standard by equating the norm with the average. The average man's ideas are handed down in diluted form from Darwin, Marx, and Freud, and adjustment is more eagerly sought than adventure. Having and doing precede being in significance. Awareness of intangibles, ambition, and aspiration are now cherished only by the mystic, the intellectual, the artist and no longer by the "normal" man. Our assumed democracy is really totalitarian in the conformity forced on the minority, at the cost of leisure for contemplation and pursuits followed for their sakes. Only when intuition and mysticism are allowed freedom to grow will we be able to answer the ultimate questions. Whether God exists is a more meaningful question than any search for a social optimum of production and consumption. The human problem is, in the last analysis the question whether man is more than a product of environment. The *tabula rasa*, once held to have been written on variously by God, by Nature, by reason, and, by forces of relativism may be outmoded in our day; Krutch argues rather that a "latent image" at birth initiates a human development whose inherent nature recognizes standards and values.

Nobel prizeman and noted Harvard physicist, P. W. Bridgman in *The Way Things Are* considers almost the whole range of human experience: logic, mathematics, the physical sciences, biology, psychology, and sociology, while between the lines he allows the reader to interpolate artistic and religious relationships. His semanticism is a kind of "field" type where the whole environment of the world is thought pertinent, both in its usage and its present context. The verbal and non-verbal levels of meaning are distinguished, communication and thinking operating on the former level, energy, physically conceived, on the latter. He contends we should know how the world can be fitted into a verbal structure, this world of sensation, position, and force, and finds that for verification we need to have more than one avenue to a desired terminus before the data involved will have been satisfactorily explained. Intuition, as well as probability and process are named as elements of explanation. The meaning of waiting in our understanding of time, the significance of sameness, the distinctions to be taken into account when "all," "any," and "every" are used are considered at both the verbal and operational levels. In the chapter, "Some Aspects of the Physical Sciences," while speaking of instruments which yield meaningful measurements, Bridgman says, "the ultimate instrument is ourselves. . . . We should never think of the microscopic world without thinking of ourselves using the microscopes. In general, we should never think of the world around us without also thinking of the nervous machinery in our heads by which we acquire knowledge of the world. To discover the best way of holding ourselves to this awareness constitutes what seems to me to be perhaps our most pressing intellectual problem." The dangers to the concept of causality inherent in quantum mechanics, the Heisenberg theory of uncertainty, and the belief that determinism does not operate in

small systems and has no meaning in large are discussed. "When it comes to dealing with 'all there is,' there are some things which simply cannot be done." Archimedes has no place on which to stand to give meaning to "all the world," he concludes. Finally, in suggestive fashion, "creation" and its converse, "annihilation," the former involving space, and events are defined. In the last instance, Bridgman contends that the relativity theory is lacking in that it says nothing about the nature of the nodes or intersections of its mesh system which corresponds to physical reality, whether they are electrons, protons, or photons. In his explorations "On the Fringes of Psychology" Bridgman uses as a basic theory, "atomic sufficiency," whereby introspectional words can be used on a public basis, and he believes his thesis agreeable to both deterministic and free-will advocates. Of special concern to the artist is the masterly discussion of perception; for example, "If there were no memory, there would be no perception. . . . Because we always see things out there in space at some time or other, we ascribe a significance to space and time. . . . Quantum theory and cosmology make us question whether after all the mold of space and time is a good mold."

In a concluding chapter, "Social Implications," we read that a description of society is a complete description of the behavior of the component individuals, or at least some aspect of their behavior, whether economic in nature, or legal, or political, or institutional, including in the last instance, the religious. The reader may miss mention of the artistic aspects. When discussing the problem of morals, Bridgman exclaims, "I am willing to let the human race perish if its survival must be purchased at the price of not freely using the mind." But in general, in this final chapter, science seems to have priority over art and religion, society over the individual. One wonders if art would not be helpful as an integrating force. Among the tools, chiefly verbal, which the author names as being contributed by society and which make the practice of intellectual integrity difficult, are commitment to the three-dimensionality of space and the forward flow of time, and, perhaps inherent in the nature of things, the inability of language to deal with self-reflexive situations. Again, would not the placement of art and religion in positions as basic as science help Me, through society in an environment whose range is infinite, to Be, which is to reach Thou.

Patrick D. Hazard

PROBLEMS OF THE ARTS IN A MASS SOCIETY

The most important single fact about Culture in contemporary America is that patronage of the arts has been democratized and criticism of them has not been. Most of the difficulties arising from this lag have been falsely imputed to the emergence of "the mass society." A great many "crises" in taste would gradually disappear if the energies of our cultural institutions were systematically and imaginatively reinvested in these new contexts of patronage. We thereby would clarify for new and insecure patrons the aesthetic choices a different kind of society demands of them. These acts of patronage stem from the rise of the new institutions of mass production and mass communication. Yet mass education for all practical purposes simply ignores these new arts and their new modes of patronage, effectively turning unexperienced patrons over to the unexamined blandishments of advertising.

A desirable humanities curriculum in a mass society would make it possible for everyone to lead an examined life as a patron of mass production and mass communication. A realistic agenda for the humanities, then, would provide for the most rapid creation and widest diffusion of a body and tradition of criticism that encourages the support of excellence within these mass institutions. The important thing to remember is that priority must go to the encouragement of excellence in *our* society's central institutions. For these set the tone of the society. All else is secondary in the humanities, except as it ultimately contributes to the health and growth of these cen-

tral institutions. For in the last analysis, the humanities strive to render everyday life more humane. And everyday life in America today can never be much better than the conditions of life encouraged by our central institutions of mass production and mass communication. There is even a sense in which Sunday Culture can become a kind of highbrow escapism from the inadequacies, moral and aesthetic, of our work-a-day culture of automobiles and television. The humanities must constantly be on guard against succumbing to that kind of "cloistered virtue." Alienation from mass culture is never an acceptable substitute for its gradual humanization.

In discussing the external landscape created by mass production, it is convenient to distinguish between industrial design, marketing architecture, and city planning. The raw material for an adequate criticism of all three areas lies ready at hand for intelligent development. In every case this development would amount to making available to the ordinary individual at a range of intelligible levels the information and theory already circulating in professional circles. In establishing this critical confrontation, the new media of communication are essential—partly to make up for lost time, but equally as much because they are the most appropriate vehicles for this type of analysis.

The newer media of photojournalism, animated cartoon, and television documentary are eloquent enough, in the hands of professionals, to close the "message gap" between the information of everyman as patron and the unsettled conditions of patronage in the new art forms of mass communication and mass production. Since most of these new forms are themselves highly pictorial and visual, the newer media are perhaps

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more ideally suited to a broadly based criticism than are the more traditional channels of printed communication. Thus both urgency and the innate qualities of the arts under consideration suggest the wisdom of using the newer media to bring the new consumer rapidly abreast of his responsibilities as a patron of the everyday arts. The general strategy of this much-needed criticism of the public arts, then, would be simply to increase the rate of information flow between professional elites and the mass consumer whose median taste establishes the quality of our culture.

The recent economic and ideological crisis over Detroit's "insolent chariots" provided an excellent opportunity for the establishment of a mature criticism of industrial design in America. Unhappily, the elite continues to choose the easy and inverted snobbism of European small cars for the much more demanding task of explaining to the ordinary man why the psychological symbolism of chrome and fin is immature and unsatisfying. A successful film like Roger Tilton's "Seven Guideposts to Good Design" (Louis De Rochemont Associates), on the other hand, aims to develop such increments of awareness in the ordinary customer. There ought to be scores of similar films created, perhaps under the direction of the American Society of Industrial Designers or the Industrial Design Education Association. For these professional organizations, such activity would not only give them present outlets for their idealism, but it would also insure designers future relief against their being squeezed in the producer's exploitation of immature consumers.

The "data" for eloquent and persuasive photoessays, films, and broadcasts on industrial design for the general public exist for the taking in intelligent journals like *Industrial Design*, *Craft Horizons*, and the *Design Quarterly* (formerly *Everyday Art Quarterly*) of the Walker Art Center in Minneapolis. The Walker has shown particular initiative in its publications and Christmas exhibitions, the latter helping shoppers find where in Minneapolis they can buy which good designs at what prices. The Museum of Modern Art has also done much to promote the intelligent criticism of man-made everyday objects with its teaching portfolios for the public schools and its tradition of "good design" shows. Its activity in this field reached a distinguished high point in the winter 1958-59 with Greta Daniel's and Arthur Drexler's major exhibition on "Twentieth Century Design." It is symptomatic of the peripheral support given such critical endeavors that no documentary film of the show is available for mass distribution. The Institute of Contemporary Art in Boston has concentrated more on organizing elite symposia and conferences than on broadening popular understanding of good design, but neither dimension of the problem should be neglected. Jay Doblin's work at the Illinois Institute of Technology, especially his recent juried selection of the hundred best designs, is notable. All these rather isolated first steps provide the broad base of knowledge and experience necessary for a popularized criticism of industrial design.

In creating and disseminating a vision of excellence for a mass society, perhaps the place to start is with individual designers whose work within a marketing society is an embodiment of idealism and craftsmanship: Leo Lionni, Charles Eames, George Nelson, George Nakashima, Saul Bass, Paul McCobb, and Isamu Noguchi. Are these exemplars of excellence well enough known to the patrons of a mass society? Is

their unnecessarily low visibility at least partly responsible for the more depressing aspects of the man-made environment in America?

There is the same disparity in architecture between the elite and popular levels of discourse—between, say, the contents of the big professional magazines—*Architectural Forum*, *Progressive Architecture*, *Architectural Record*—and the real estate sections of the local newspapers. Time, Inc. deserves special commendation in this respect for its brilliant coverage of architecture in *Fortune*, *Time* and *Life*. One hopes the readership for some of their features is high, but that happy possibility is doubtful—given the narrow range of the cultural objects the company issues on filmstrips for school use. *Life* has school materials on any number of landmarks in Western art and culture, but their first-rate *America's Arts and Skills* appeared only in a prestige volume (Dutton, 1956) and *Life's* monthly architecture and design features lie fallow in its photo-morgue. John Peter of *Look* produces equally good photo-essays on design and architecture. Ironically these low readership magazine items are in color; yet an excellent book like Peter's *Masters of Modern Architecture* (George Braziller, 1958) is condemned to black and white even at the prohibitive price of \$15. There is a cruel and unnecessary paradox in the fact that these extraordinary materials for an adequate criticism of architecture fall on blind eyes in mass magazines at the same time that our schools painfully and with little apparent success try to develop a generation's sensibility by forced reading of second-rate Victorian poets like Longfellow and Lowell. (In fact if one had to choose between the humanities textbooks used in many schools and colleges and the best in American journalism, there would be no doubt in my mind that our best journalism would be more effective in developing mature patrons. For the most part the journalism is written by better writers who have the advantage of an audience of uneducated readers rather than an audience of overcritical peers in mind.)

It is worth noting here that the successful communication to a general audience of critical standards from one's own profession takes more than good intentions. The American Institute of Architects has failed signally to achieve rapport with intended lay audiences in at least two major film efforts, "Architecture, U.S.A.," and "The New Age of Architecture." The color in the first film is amateurish, but more crucially, it discusses domestic architecture in terms of houses very few in any conceivable mass audience could afford. "The New Age of Architecture," on the other hand, tries to influence the quality of design in the next \$500 billion worth of American building with a film that even proved boring to a local A.I.A. chapter—largely because the broken accents of Mies van der Rohe, Gropius and Saarinen were not adequate vehicles of meaning but also because the film was a paste-pot job—not a whit worthy of the glorious architecture it damned with its fumbling feint at praise. It is significant, too, that the film is advertised as free for use on television—and yet it is 42 minutes long!

On the other hand, in celebration of its centennial, the A.I.A. sponsored Frederick Gutheim's handsome book of pictures on "One Hundred Years of American Architecture." An important and effective series of critical articles or films could be made on its color folio "Ten Buildings in America's Future," e.g., the Lambert Airport by Yamasaki in St. Louis; the Hollin Hills development by Charles Goodman in Fairfax County, Virginia; the planned shopping center by Victor

Gruen at Northland in Detroit; and several others. It is particularly important when discussing excellence in the arts of a mass society to discuss the archetypes of our future landscape, such as airports, shopping centers, factories, and development housing. They will become paradigms for generations of architects.

Further, the quality of most private housing is perhaps crucial to the total shape of our visual landscape; and the future of well-designed prefabricated homes is signally important, given the fact that 85% of our homes are *not* designed by architects. Charles Goodman's designs for National Homes of Lafayette, Indiana, are particularly heartening in this regard; and that firm's free movie explaining the compatibility of prefabrication and good design is a model of effective communication. The work of George Nelson and Carl Koch in striving for the industrialization of good architectural design deserves wider attention, too.

In fact, the kind of criticism of the public arts of a mass society we are calling for here would always focus attention on instances which seemed to suggest the possible coexistence of high ideals and mass marketing. Alcoa's "Forecast Collection"—commissions to individual designers for plastic speculation about the future shapes of everyday objects—is a good example of how marketing economics can encourage good design in theory. The same firm's book, *Schoolhouse* (Simon and Schuster, 1959), edited by Walter McQuade to guide local boards of education in their construction of contemporary school buildings, is a brilliant example of how competition between basic materials suppliers can lead to design progress in practice as well. School design is especially important because of its long-range effects on design in domestic architecture. It is hard to imagine that pleasurable contact with good school buildings can leave the next generation as complacently acquiescent in jerry-built ranch house modern as we are.

On the level of corporate prestige, Reynolds Aluminum is setting in motion a similarly helpful competition when it awards a modern piece of sculpture in aluminum (designed by Theodore Rosczak and Jose De Rivera, so far) for the best business building using their material in the preceding year. Perhaps these same farsighted companies will sponsor free films summarizing the results of their architectural competitions for use in the schools. Such firms stand to gain from a more rapidly rising gradient in American taste and understanding.

That there are commercial firms sensible enough to identify their corporate interest with the long term stability and growth of the total community is evident from Dow Chemical's recent sponsorship of "Highway Hearing," a motion picture explaining the Federal Defense Highway Act, and from the Edison Electric Institute's collaboration with the American Institute of Planners and the American Society of Planning Officials on a film about the planning process, "Planning for Prosperity."

Perhaps the best way to educate the general public to want and demand adequate city planning is to start with microcosms of good planning in their own experience. Victor Gruen's planned shopping centers at Northland and Eastland in Detroit and Southdale in Minneapolis as well as his plans for downtown pedestrian malls in various cities ought to be at the center of the humanities curriculum in the public schools. By considering them, children would begin to take for granted an orderly environment in which the everyday activities of

shopping are enhanced by amenities such as landscaped gardens, and sculpture for play and for contemplation. The same kind of schoolroom speculation about other planned places such as Saarinen's General Motors Tech Center will gradually generate an ever-growing demand for order in the total urban environment.

Even the much maligned Levittowns embody for the first time on a large scale important planning principles. Elite critics fail to see the irony in their disparagement of Levittown's undistinguished and monotonous designs. For this visual mediocrity is largely due to their own failure to democratize architectural criticism quickly enough. It would be much more to the point if they would assume that the essential purpose of instruction in the humanities in mass education was precisely to influence the kinds of aesthetic decisions Levittowners will later be called upon to make.

The responsibility of the new patron to the external landscape applies in a comparable way to the consumer of mass communication. The public arts that shape our interior landscapes of belief and value—print, film and broadcasting—are almost as unexamined in mass education as are the public arts of industrial design, architecture and urban planning. This is probably true, in spite of its total lack of logic, because the humanities as a vocational specialty has regarded its role as being that of conservators of true Culture against the onslaughts of mass production and mass communication. Obviously with such a prejudice it is nearly impossible to help a mass society seek out and nurture its own distinctive arts. Almost inevitably from such a view the humanities become compensatory for the "inadequacies" of the mass society. Also, from such a perspective, the classics become sterily the eternal benchmarks against which to measure the trivialities of the present.

This orientation of the humanities as a profession in mass education is not a little responsible for the frustratingly slow growth of the arts allied with mass production and mass communication. The humanist, much more than he knows, has been engaged in self-fulfilling prophecies of despair. If he wants to be an adequate critic of mass communication, he must identify the many kinds of excellence already in the media and use the public schools to broaden the patronage for that kind of excellence.

In practice this would mean much less time on the explication of poetry and fiction, considerably more on the arts of graphics, photography, and photojournalism, popular music and comedy, film and broadcast documentary, motion picture and television drama. And the basic criterion here should not be how well the mass media present the Culture of the past to large contemporary audiences (although under certain conditions this function can be important and liberating), but rather how well these new public arts shape the formless experience of the present for their patrons. It is not tragic, as Randall Jarrell would have us believe, that the modern school child does not know who King Arthur was; but it is tragic if that child is barely aware of the moral and aesthetic dilemmas of the present because of exposure to mindless and irrelevant entertainment—or possibly, because the poetic temperament has retreated to esoteric self-congratulation with other poets. This is important to stress because in response to criticism, mass media policymakers, partly in deference to the erroneous assumptions about the humanities they share with their intellectual critics, cite long lists of "classics" recently presented

over television, or the number of color reproductions of great paintings reprinted in magazines, or the staggering volume of Beethoven LP's distributed by the recording companies. This is to confuse the artifacts of past culture with the creation of a living contemporary one.

All things being equal, then, an intelligent photoessay by Bruce Davidson on juvenile delinquency is more "cultural" in any meaningful sense of the term than a reproduction of an El Greco; and a TV documentary by Chet Huntley on the American image abroad is more "artistic" than a 90-minute production of a Greek play by "Omnibus"; and the NBC-TV "Home" show, dedicated as it was to respecting the growing sensibility and intelligence of the American housewife, was more in the interests of a living culture than the timid support of safe classics on television by either "Hallmark" or "Dupont Show of the Month." Part of the problem of standards in mass communication is that the humanists (whom society endows to speculate freely in the public interest) have not really learned to ask the right people the right questions about the right kind of excellence. Instead of becoming becalmed by recollections of the glories that were the pride of Greece and the grandeurs that were becoming to Rome, the humanist must learn to identify more quickly the first glimmerings of excellence characteristic of the arts of mass production and mass communication. Having identified this new aesthetic excellence, he must teach the mass patron how to recognize and demand more of the same. High standards from past cultures will never be an adequate replacement for rising gradients of taste within our own. Nostalgia is no substitute for vision.

There are certain signs that humanists are taking a more realistic stance by encouraging excellence in the media of mass communication. *The Saturday Review's* collaboration with the Metropolitan Museum on an exhibition of "photography as a fine art" extends further that journal's tradition of intelligent criticism of advertising, journalism, movies and broadcasting. The Fund for the Republic's Mass Media project has shown in a number of occasional papers how relevant an informed criticism can be. Louis Lyons' series of interviews on "The Press and the People" for WGBH-TV, Boston, makes one want all the more a continuing dialogue on the performance and ideals of the mass media in American life.

But still more heartening is the emergence of a new generation of creators in the popular arts who are not bothered by what have now become lazy clichés about alienation and the inevitability of commercial corruption. A playwright like Paddy Chayefsky has written some of the best criticism of popular culture available to its own patrons (e.g., the comments on girly magazines and Mickey Spillane in "Marty," or the entire theme of "The Goddess" for that matter). And Rod Serling's moderate complexity is what probably gives his penchant for recognizing good material (executive power

struggles, the "failure" of success in Hollywood, labor corruption) its effectiveness with his TV audience. The curiosity of Tennessee Williams, Arthur Miller, and William Inge about writing original material for the movies is a great advance over the schizophrenia of the generation of Hemingway and Faulkner between doing "serious work" and doing a movie. What the humanities must especially insist upon is that creators within these new forms not take their artistic responsibilities lightly. Serious novels are not compensation for hack work. The mass media are potentially great art forms, and all they need to fulfill their potentials are great artists and great audiences. But this should not be discouraging; it is equally the predicament of every other art. Integrity of form and content, not size of audience, nor complexity of message, are the criteria for good art.

The public arts of mass production and mass communication, then, need patrons with more aspiring sensibilities and professionals with more sensitive consciences. The central responsibility of the humanities in mass education from kindergarten through professional school is to create a climate of responsibility for these public arts because on them the sanity and health of our civilization rests. Maverick scholars in established disciplines (John Kouwenhoven in literature, Siegfried Giedion in history) suggest how easy the transition could be when we decide to reinvest our critical energies from an overemphasis on the traditional arts of literature, painting and music to a balanced consideration of the aesthetic imperatives facing everyone in a mass society. For example, we train students to be discriminating in their literary choices from grade through graduate school, but we rarely give them a chance to examine objectively the kinds of choices they will make almost everyday in industrial design, architecture, and civic design. Even the long slighted arts of painting and music are lately getting much more of the attention they deserve in a balanced aesthetic curriculum. But the newest art forms brought into being by a wedding of technology and the human sensibility—the photoessay, the feature and animated cartoon, the television play and documentary—these are strangely and myopically neglected in our formal curricula. The longer we neglect them, the more likely we are to be victimized by mediocrity.

We can spare much else, but if we are to develop a mature civilization that supports both private pleasure and public purpose, it is essential that a dialogue of growing complexity constantly examine those external landscapes through which we profess our common interest in order and those interior landscapes of belief and value without which a true community is impossible. This can only be accomplished if we use mass education at the general and professional levels in many more imaginative, untried, and hopeful ways than we are. This will happen much more quickly if the humanities begin to demand of the future as much as they expect from the past.

Comments on Subject Matter in Art

(Continued from page 202)

in relation to the world; and that while one artist may make his entire statement within the framework of one formal philosophy, another may find his meaning in many.

I am speaking here for the recognition and validity of the individual search for form, and the evaluation of the work on the basis,

not of school, but of personal uniqueness and originality.

The representational form needs no justification, nor the non-representational, of whatever type. The important thing is, of course, the artist and the personality his work exhibits.

Nicholas Orsini
Painter, Architecture Dept.
Auburn University
Auburn, Alabama

TANGIBLE MOTION SCULPTURE

Motion sculpture is a distinct form of modern art, as is evident in the mobiles of Calder, the revolving sculptures of De Rivera, and the kinetic construction of Tinguely. Many sculptors and painters have composed visual forms of abstract motion, although not all of them make it their main form of creative expression. Kinetic constructions date back to the twenties in the creations of Moholy-Nagy, Gabo, Leger, Man Ray, Duchamp, and others.

Currently, many sculptors and some experimental film makers in the United States are working in kinetic construction. For example, eighteen American sculptors, painters, and film makers, including some of the above names have been invited to exhibit in a large scale historical "Movement In Art" exhibition organized by the Moderna Museet of Stockholm and to be shown first at Amsterdam.

My tangible motion sculpture, extending the infinite variety of fundamental patterns of movement, emphasizes the beauty of motion *per se*. If Constable painted his quick oil sketch notes to convey cloud movement, he, in a sense, only pretended. Why not create cloud shapes that move in reality?

When a fireworks sparkler describes a figure eight, the persistence of after-image isolates its motion as design. The sparkler becomes a subsidiary to the visible tangibility of the design it describes. Emphasis on motion rather than on the object describing it distinguishes the tangible from other forms of sculpture in movement. Mobiles and revolving sculpture retain an emphasis on the beauty of the objects describing the movement. In tangible sculpture the aesthetic value of objects becomes secondary to that of their motion.

When an illuminated stainless steel rod is set in motion, one gets the impression of a solid form. This effect is produced by moving the reflecting surface of the work in fast repetition so that the shapes of its motion is retained.

Beauty of movement can be created by imparting vibration to materials. Variations of swaying arcs, symmetrical curves, "standing waves," and other shapes are created by means of vibration on varied metals, plastics, and kinds of wood. Variations of shapes stemming from the resonant frequency of steel and other metals may be unfolded by electrical force. These variations may be choreographed and controlled to create an artistic composition of motion.

I have created the tangible *Revolving Harmonic* (fig. 1) by applying a reciprocating force to the base of an upright stainless steel rod, so that it forms a simple curve. Because it

The author is Visiting Lecturer in Art at Wagner College, Staten Island. Born and educated in New Zealand, he has worked with abstract constructions and animated films there and in London. Now an American citizen, he has exhibited and demonstrated his Motion Sculpture frequently in New York City where he lives. His studio models were shown to members of the Museum of Modern Art in March.

vibrates rapidly from side to side, this curve appears as a double-pointed oval standing on end.

Manual control over the force wired to an electric motor which activates a motion sculpture may be achieved by turning the knob of a Veriac type of Rheostat. The tangible composition *Revolving Harmonic* is produced by this means. The manual control may be readily replaced by an electronic system of automation. This pre-set, pre-timed, and fully automatic system would program the choreography of *Revolving Harmonic* as follows:

Almost imperceptibly a polished metal rod seven feet high begins to quiver from side to side. As the force increases, the sideways motion increases, until the upright rod assumes a fundamental curve. This gives it the appearance of an elliptical loop standing seven feet high and measuring sixteen inches across at its widest point.

To the rapidly vibrating sideways motion we add rotary motion. The fundamental curve moves out of its two-dimensional plane into a three-dimensional revolving orbit. It is now a cylindrical double-pointed oval. This illusion of an elliptic sculpture is actually evolved from a single rod.

By changing the radius and the force of the rotary motion applied to the foot of the rod, a series of harmonic curves may be formed one above the other. These curves may also be broadened or narrowed in a breathing-like action by accelerating or decelerating the force. The number and the shape of these double-pointed oval curves, standing end to end, one above the other, are at all times automatically controlled. The programming of such additional configurations constitutes a choreographed composition of motion.

A limited action of chance may also be incorporated in a choreographed work. A weight added to the rod would induce a random element into its performance. This adds the important element of spontaneity and unforeseen variation within a master pattern set by the sculptor.

In *Swaying Steel Fountain* (Fig. 2) the fluidity and power of water are combined with the strength and flexibility of steel. A bundle of one hundred and twenty upright stainless steel tubes are gathered together at their base so that they flare out and up in a symmetrical circular fan shape. The tubes possess a diameter and wall thickness to maintain their upright position and flexibility.

The tubes sway when the slightest force is applied to their revolvable base. When not driven by a mechanical force, their flexibility permits a light breeze to impart to them a gentle swinging motion.

The cylindrical container of the bundle of tubes sits in a cone-shaped base. Retractable water vanes move in and out of this cone and alternately engage and disengage streams of water. They automatically protrude and retract, causing the

fountain to rotate. The variation in the amount of water engaged by the vanes creates a gentle swaying back-and-forth motion to the bundle of tubes.

In *Water Whirler* (not illustrated), a fantastic choreography, jet-streams fling their spray in three dimensions from a perforated oscillating stainless steel tube rising thirty-five feet above a pool of water. The automatic system of action programs the motion thus: The highly polished steel tube begins to quiver from side to side. This action increasingly agitates the ten jets of water streaming from the side of the tube. As the force increases, the motion increases, until the upright tube assumes a fundamental curve. This gives it the appearance of an elliptical loop standing on end some thirty-five feet high and measuring about ten feet across at its widest point.

The continuously rapid action of the *Water Whirler* flings the thin jets of water from both sides of a parabola so that, as the jets of one side converge, the other side is diverging, and conversely, as the whirler vibrates to the opposite parabola. By adding rotary motion to the vibrating action of the water-flinging tube, the two-dimensional fundamental curve is made to move out of its lateral plane and into a three-dimensional ovoid orbit, while retaining its elliptical shape.

For fifteen minutes the thin powerful jets of water streaming from the rotating tube now follow the rotating direction, being flung some twenty to thirty feet from it. This is the climax. While the water jets diminish and cease, the whirler quivers gradually to a stop, taking about five minutes to complete its final slowing action.

As silence emphasizes sound, so motion, isolated as a form of beauty, will enhance quietude. The fluttering butterfly in the pleasant garden, the swaying branch emphasizing the still trunk of the parent tree—these give us examples of complementary elements in our empathy to both stillness and motion. In like manner, an unexpectedly vibrating metal sculpture, through its movement, will enhance the serenity of an architectural environment, whether this be an open court, an enclosed hall, a living room, or a garden.

The highly reflective surfaces of a tangible dictate a creative approach to illumination. Not only are beautiful effects

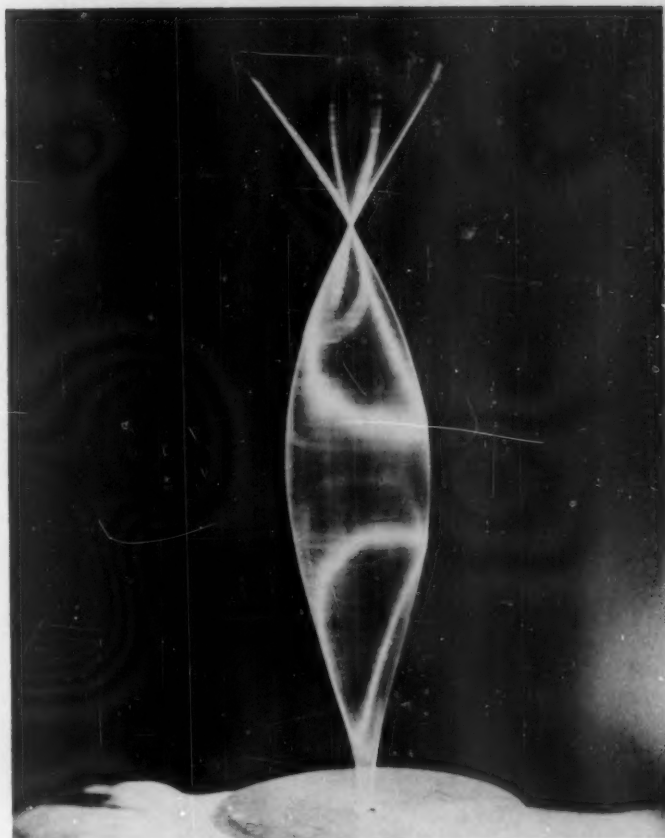


Fig. 1. Len Lye, *Revolving Harmonic*, stainless steel rod, in motion.

obtained by slowly animating moving light over the surfaces, but where there is rapidity of motion in a tangible, there is an opportunity to achieve a new aesthetic effect in the use of stroboscopic light.

As much as automation is felt to be contrary to artistic expression, it can be made part of a highly creative form. This apparent contradiction is aesthetically resolved in the beauty of tangible motion sculpture.

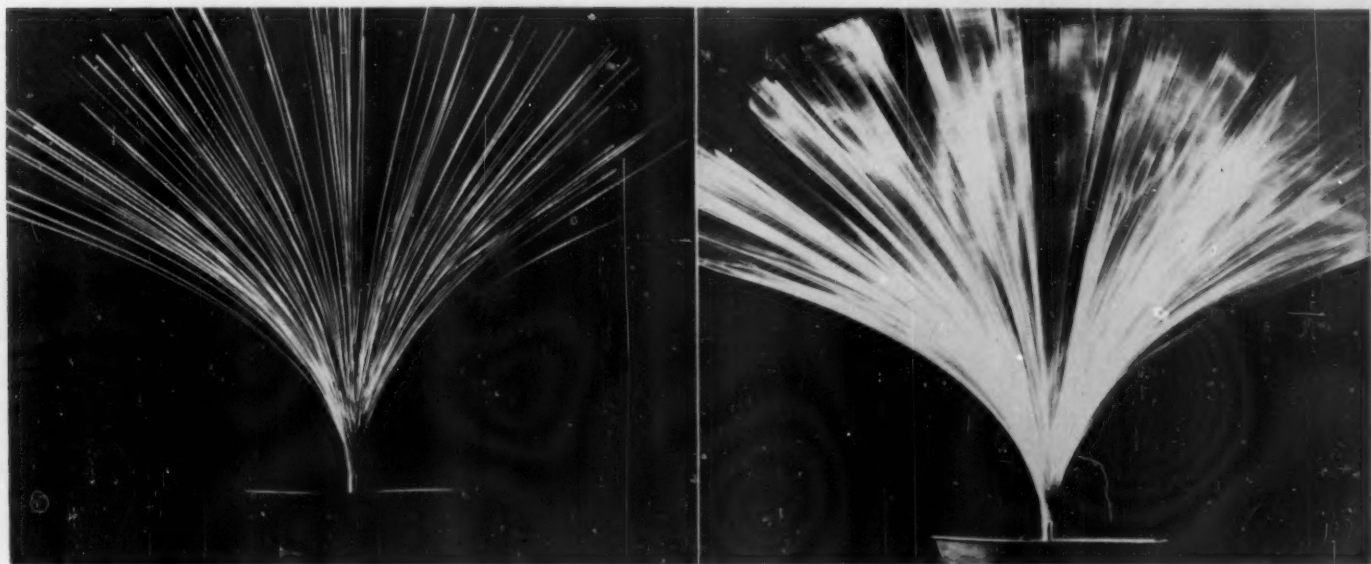


Fig. 2. Len Lye, *Swaying Steel Fountain*, left, at rest; right, in motion.

DESCRIPTION OF ROUNDHEAD I

Four concentrically placed, highly polished metal rings are given a start-stop motion by mechanical means, causing them to spin in clock-wise and counterclock-wise direction. The sound of a 'prepared' music box is synchronized to counterpoint the play of the rings. Details of the action programming are as follows:

The principles of rotation and torsion, and accompanying light effects, are illustrated by the *Roundhead I* in motion. They occur when the twisting force of the connecting nylon threads to the outer ring transmits the energy of the outer ring to the inner rings.

When the outer ring spins in a clock-wise direction the suspended inner rings follow. When the outer ring stops, the inner rings continue spinning on their own momentum. Variations in relative speeds occur due to the different size and weight of the rings.

After the inner rings have become fully wound and come to a stop they unwind in a counterclock-wise direction. In the manner of a torsion pendulum, the inner rings wind back in a clock-wise direction. At this point the motor again spins the outer ring and the cycle is repeated.

While the rings of the *Roundhead I* tangible spin they continually alter their lateral plane to each other, each selecting a highlight at different moments. A fast whipping and slow weaving effect is created giving the impression of orbiting arcs and slowly turning spheres of light.

The maximum effect of whipping highlights is obtained when two lights are set on either side of the tangible. One should be set higher, and the other lower than the tangible. The light of a single candle is sufficient to illuminate the action.

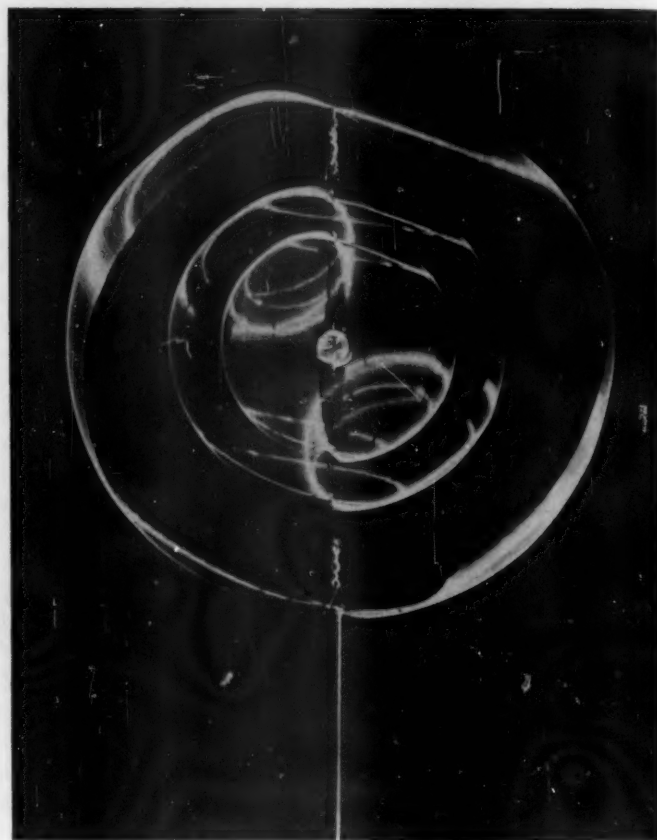


Fig. 3. Len Lye, *Roundhead I*.

An accompanying sound of a 'prepared' music box is timed to the action of the outer ring of the four-ringed tangible. The visual action and sound are programmed so that when the outer ring stops the sound starts, and vice versa.

The above sight and sound relationships engender both harmony and counterpoint depending on whether they are in and out of phase. The sound image supplies a musical crescendo to the visual diminuendo as the rings come to rest. The music stops and the visual image repeats its action as before.

ROCOO INTERIOR WITH CLAVECIN: MALGRÉ LESSING

Hands clasped in lap, abstaining from all motion,
She attended near the silent, hooded keys,
And viewed, with motive, the ebony projection
Widen, then thrust narrow into space.

He, spurning passivity, raised the pitch-dark lid,
Exposed its red verso bound by gilt
(Confining his commitment to a microcosm
Where no half-colours obscured the decent intervals).

In the time of hyacinths Couperin was conjugated,
Dampened strings engaged, tongues of jacks made
mobile.

All was neatly voiced, plectra pleaded the air:
Correctness abounded, some style, even a little
manner.

Yet coupled manuals secreted no multivocal swell,
And she was not augmented, diminished rather.
Since this was her avocation only, why
Could he not blood that painterly abstraction?

—Marcia Allentuck



Fig. 1. Greek, Attic, ca. 510 B.C. Hydria, Wellesley.

Acquisitions

Dimensions are given in the order: height, width, depth. Paintings are oil on canvas unless otherwise noted. Attributions are the owners'.

ANCIENT AND EASTERN

- Bull Painter. Greek, Attic, 5th c. *Oinochoe* H. $6\frac{3}{4}$ " SMITH
 Chinese, Sung, Lung Ch'uan. *Plate*, Celadon STANFORD
 Chinese, T'ang. *Chimera*, terra cotta H. 15" MOUNT HOLYOKE
 Chinese, T'ang. *Twelve Tomb Figures*, ceramic STANFORD
 Coptic, 4th-5th c. *Medallion*, wool on linen, $6 \times 5\frac{1}{4}$ " ALBION
 Graeco-Roman, 1st c. A.D. *Maenad and Panther* H. $16\frac{3}{4}$ " U OF MISSOURI
 Greek, Attic, ca. 510 B.C. *Hydria* H. 17" WELLESLEY (Fig. 1)
 Greek, from Phigaleia, 1. 7th-e. 6th c. B.C. *Diadem*, gold, $1\frac{1}{8} \times 8\frac{3}{8}$ " SMITH (Fig. 2)
 Japanese, Kanarkura, A.D. 1185-1336. *Bishamon*, *Guardian King of the North* wood,



Fig. 2. Greek, from Phigaleia, Archaic. Gold Diadem, Smith.

- polychromed and gilded H. 20" R I SCHOOL OF DESIGN
 Sphinx Painter. Greek, Protocorinthian, 7th c. B.C. *Olpe* U OF MISSOURI
 Theseus Painter. Greek, Attic, late 6th c. B.C. *Pelike* U OF MISSOURI
 Ti Yung-Ping. Chinese, 18th c. *Album: Twelve Paintings of Landscape*, watercolor, $9\frac{1}{2} \times 15$ " MOUNT HOLYOKE

MEDIEVAL

- Italian, from Dalmatia, 14th c. *Madonna and Child with Saints*, tempera on panel $14 \times 19\frac{3}{4}$ " MOUNT HOLYOKE

1300 TO 1600

- Il Bacchiacca. *Crucifixion*, panel, $65\frac{1}{8} \times 47\frac{1}{2}$ " BOB JONES (Fig. 3)
 French, Avignon, 15th c. *Angel with Symbols of Passion*, panel, $12\frac{3}{4} \times 12\frac{3}{4}$ " R I SCHOOL OF DESIGN
 Italian, Florence, ca. 1600. *Madonna and Child with Saints*, drawing, $7\frac{1}{2} \times 6\frac{1}{4}$ "
 Mariotto di Nardo. *Crucifixion*, tempera on panel, $28 \times 16\frac{1}{2}$ " AMHERST
 Jan Provost. *Annunciation*, panel, $24 \times 16\frac{1}{2}$ " AMHERST
 Sano di Pietro. *Madonna Adoring Child*, tempera on panel, $34\frac{1}{2} \times 25\frac{3}{8}$ " AMHERST
 Spanish, from Toledo, ca. 1500. *Carved Panel*, oak, $17\frac{1}{2} \times 21$ " ALBION

1600 TO 1800

- Pompeo Batoni. *St. James the Apostle*, $28\frac{1}{2} \times 23\frac{3}{4}$ " BOB JONES (Fig. 4)
 Pietro Bellotti. *Christ Disputing with Elders*, $44 \times 60\frac{3}{4}$ " BOB JONES
 A. Breughel. *Still Life with Figure*, $48\frac{1}{8} \times 63\frac{1}{4}$ " R I SCHOOL OF DESIGN (Fig. 5)
 Annibale Carracci. *Landscape with Bridge*, drawing, $7\frac{1}{16} \times 10\frac{7}{8}$ " R I SCHOOL OF DESIGN
 Cesarie d'Arpino. *Putto*, drawing, $10\frac{3}{8} \times 7$ " SMITH
 C. W. Dietrich. *Tree*, drawing, $9\frac{3}{4} \times 7\frac{1}{4}$ " ALBION
 School of Guercino. *St. Jerome* STANFORD
 Ferdinand Kobell. *Landscape*, 1796, drawing, $9\frac{1}{4} \times 9\frac{3}{4}$ " ALBION
 J. van Miereveld. *Count Tilly*, panel, $25 \times 19\frac{1}{2}$ " NOTRE DAME
 D. Mytens. *Portrait of a Lady*, $25\frac{1}{2} \times 21\frac{1}{4}$ " NOTRE DAME

Fig. 3. Il Bacchiacca. *Crucifixion*, Bob Jones.Fig. 4. Batoni. *St. James the Apostle*, Bob Jones.Fig. 5. A. Breughel. *Still Life with Figure*, R. I. School of Design.

Ribera. *Entombment*, 51½ × 71¼" BOB JONES
Rowlandson. *Dean Swift's Advice to Footmen*,
watercolor, 11 × 8¾" MOUNT HOLYOKE
Rubens. *Crucifixion*, panel, 45 × 30¾" BOB
JONES
David Teniers the Younger. *Man Holding Pipe*,
8¼ × 8¼" *Woman Holding Glass*, 8¼ ×
8¼" COLBY

1800 TO PRESENT

J. Albers. *Structural Constellation*, 1954 lami-
nated plastic, 17 × 22½" HARVARD, FOGG
George Ault. *Road to New York*, 1939, Casein,
14 × 22½" U OF NEBRASKA
Milton Avery. *Very Dark Mountain*, 1958,
60 × 72" SOUTHERN ILLINOIS U
Baskin. *Isaac*, 1958, bronze relief H. 23" U OF
ILLINOIS
Thomas Blagden. *Black Bull*, watercolor PHIL-
LIPS ACADEMY
Ralph A. Blakelock. *Sunset Landscape*, panel,
16½ × 24" U OF VERMONT
Morris Brodersen. *Transcendent Mary #1*,
watercolor and chalk STANFORD
Alexander Brook. *Interior*, 1938-39, 16 × 21"
SOUTHERN ILLINOIS U
James Brooks. *Khaeo*, 1960, 78½ × 92" U OF
NEBRASKA
Buffet. *Woman from Brittany*, 1956, 65 × 33";
Bouquet with Paper-Mustard Background,
1954, 25 × 21" NOTRE DAME
Burchfield. *Four Seasons*, 1949-60, watercolor,
56 × 48" U OF ILLINOIS
Doris Caesar. *Mother and Children*, bronze H.
20¾" GRINNELL
James Chapin. *Robert Frost*, 43 × 50" AM-
HERST
Edwin Dickinson. *Girl in Tennis Court*, 1926,
36 × 30" U OF NEBRASKA
Diebenkorn. *Berkeley No. 37* CARNEGIE INSTI-
TUTE
Enrico Donati. *Exodus*, 1958, mixed media
WASHINGTON U
Jimmy Ernst. *Documentary*, 1952, 46 × 102"
SOUTHERN ILLINOIS U
Richard Filipowski. *Hedge*, copper and silver
PHILLIPS ACADEMY
John Girillo. *Untitled*, 1960, 14 X 17" SOUTH-
ERN ILLINOIS U
David Hayes. *Lion*, rusted steel PHILLIPS
ACADEMY
Hans Hofmann. *Summer Bliss*, 1960 U OF CALI-
FORNIA, Berkeley (Fig. 6)
Carl Holty. *Golden West*, 56 × 48" U OF
NEBRASKA
Inness. *Around Oech*, 20¾ × 14¾" U OF
MIAMI
Bronislaw Jamontt. *Romantic Landscape*, 30 ×
38½" CARNEGIE INSTITUTE
Jawlensky. *Portrait of a Woman*, 13 × 16"
MOUNT HOLYOKE
Howard Jones. *Cranes*, 1959 WASHINGTON U
Gyorgy Kepes. *Water Jade* PHILLIPS ACADEMY
Gustav Klimt. *Nude*, drawing, 22¼ × 14¾"
R I SCHOOL OF DESIGN
Thomas Lawrence. *Double Female Portrait*,
48¾ × 37½" BOWDOIN
El Lissitzky. *Construction*, 1918, drawing, 10 ×
8; (two) *Abstract Room Landmuseum*,
Hanover, 1925, painting and drawing,
17½ × 13½" HARVARD, FOGG
C. Marca-Relli. *20 November 1959*, 72 × 72"
U OF NEBRASKA



Fig. 6. Hofmann. *Summer Bliss*, U. of California, Berkeley.



Fig. 7. Monet. *Village de Sixfours*, U. of Miami.

Marquet. *Street Scene Outside Paris*, 18 ×
21½" MOUNT HOLYOKE
Gerhardt Marcks. *Orion*, bronze H. 34" WASH-
INGTON U
Jeanne Miles. *#5 Evening*, 1956, 72 × 36"
RUTGERS, DOUGLASS COLLEGE
L. Moholy-Nagy. *Construction*, Panel, 21¼ ×
18" HARVARD, FOGG
Monet. *Village de Sixfours*, 1897, 20½ ×
24½" U OF MIAMI (Fig. 7)
Enrique Montenegro. *Still Life with Iron No.*
2, 1957, 48 × 40" Mount Holyoke
Mario Negri. *Standing Man*, 1956, bronze H.
14½" SOUTHERN ILLINOIS U
David Park. *Standing Couple*, 1958, 75 × 57"
U OF ILLINOIS
Henry Raeburn. *James Wedderburn*, 30 × 22"
SMITH
Jeanne Reynal. *Servants in the Sun*, mosaic
PHILLIPS ACADEMY
Herbert Robert. (two) *Italian Landscape*,
24¾ × 29½" NOTRE DAME
Rothko. *Yellow Band*, 1956, 86 × 80" U OF
NEBRASKA
George Romney. *Mrs. Ann Dashwood*, 36 ×
28" CARNEGIE INSTITUTE
A. Saint-Gaudens. *The Puritan*, bronze H. 31"
AMHERST
Julius Schmidt. *Untitled*, 1960, bronze H.
14½" U OF ILLINOIS
Egon Schiele. *Paar*, drawing and watercolor,
17½ × 12¼" CARNEGIE INSTITUTE
John Sloan. *Ruby Nude*, 1929, 16 × 22"
SOUTHERN ILLINOIS U
Chaim Soutine. *Landscape with Church Tower*,
1919, 21 × 28¾" WASHINGTON U
Joseph Stella. *Collage No. 8*, ca. 1918-20,
16½ × 10½" CARNEGIE INSTITUTE
Vigée-le-Brun. *Self Portrait*, 23¼ × 16½"
AMHERST

Exhibitions

ALBION *Folk Art as Antiques* from Albion Col-
lections March 5-22; *18th-19th Century*
Prints from Michigan collections and Con-
temporary Collage from Bertha Schaefer
April 9-23
AMHERST *Study Collection of Italian Paintings*,
Gift of the Kress Foundation Spring CAT.
BOWDOIN *Contemporary Paintings*, Bernstein
and Pesin Gifts March 12-April 15

U OF CALIFORNIA, BERKELEY *Sculpture and*
Graphics by Harold Paris and Drawings
from Tuscany and Umbria from the Scholz
Collection April 5-30
COLBY *Seal Harbor Collection of Nelson Rocke-*
feller April 17-May 13
DARTMOUTH *Dynamic Symmetry* May 3-31
CAT.
DE PAUW *3rd Annual Contemporary American*
Printmakers March 5-April 5; *2nd Annual*
Invitational Drawing Exhibition April 10-
May 10
HARVARD, BUSCH-REISINGER *20th Century*
Germanic Art from Boston Private Collec-
tions March 23-May 1 CAT.
U OF ILLINOIS *1961 Contemporary American*
Painting and Sculpture Feb. 26-April 2 CAT;
Dedication Exhibition: Krannert Art Museum
May 21-June 25 CAT.
MIT *Centennial Exhibitions: Modern Works of*
Art from Alumni Collections CAT. and
Century of American Building April 1-30
U OF MIAMI *Ancient Peruvian Art* from Wise
Collection. Spring CAT.
MICHIGAN STATE *Michigan Watercolor Society*
April 5-17; *French Prints* April 5-May 7
U OF MICHIGAN *Face of the Fifties* April 12-
May 28 CAT.; *Michigan in the Civil War*
June 28-Aug. 15
U OF MINNESOTA *A University Collects* June
13-Aug. 18
MONMOUTH *Lee Chesney* April 4-29
N Y STATE COLLEGE OF EDUCATION, POTSDAM
National Print Exhibition May 1-June 1
U OF NORTH CAROLINA *Medieval Art* April 28-
May 20 CAT.
OHIO STATE U *Rodin Drawings* March 27-
April 14
U OF OKLAHOMA *Recent Acquisitions* May 3-
17; *Recent Church Architecture in France*
June 17-30
OREGON STATE U *Contemporary Japanese Prints*
Spring CAT.
GEORGE PEABODY The Collector's Eye, from
S. J. Levin Collection April-June 2; *Arts*
and Crafts from Many Times and Places
Summer
PHILLIPS ACADEMY *New Work and Teamwork*
—The Architect's Collaborative, 1946-61
May 20-July 4
PRINCETON U *Stanley Seeger Collection* June
CAT.
RANDOLPH-MACON *50th Annual, Paintings on*
the Want-List May 2-June 5 CAT.

R I SCHOOL OF DESIGN *William van Konijnenburg* May 3-June 4 CAT.
 U OF ROCHESTER *Art of India and Kit Barker and Lucy P. Eisenhart and Helen Hayes' Collection* April
 SMITH 1761: *The Year Revisited; Diderot and the Salon des Beaux-Arts* April 8-30 CAT.; *South American Silver* from the Bailey Collection May-June CAT.
 SOUTHERN ILLINOIS U *André Derain* CAT. and *Annual Invitational Drawing Show* April CAT., *American Art, John Russell Mitchell Collection* April 1-July 1 CAT.
 STANFORD *Japanese Doll Festival (Hina Matsuri)* March 3-May 10
 STATE U OF IOWA *Works of Art, 23 Iowa Collections* May 9-Aug. 6 CAT.
 TALLADEGA COLLEGE *Negro Artists of the Roosevelt Era* Spring
 U OF UTAH *Photography International* April 1-14
 VASSAR *Concetta Scarnavaglione* March 17-April 24; *Rosemarie Beck* April 3-24; *Centennial Exhibition: Watercolors and Drawings from Alumnae and Family Collections* May 19-June 10 CAT. (reported in this issue; also see cover illustration).
 U OF VERMONT *Lucien Day* April 19-May 10: *New Accessions and Discoveries* June 9-29
 WESLEYAN U *Bavarian Glass Today* from Staatliche Handwerk für Oberbayern, Munich Feb. 11-March 5 (to circulate)

Bulletins, Collection Catalogues, Special Publications

(For exhibition catalogues see Exhibitions)

ARIZONA U *Tenth Anniversary Supplement 1960-61* on additions to the Collections. Pp. 12, 28 figs.
 CARNEGIE INSTITUTE Three numbers of the *Carnegie Magazine*, for April, May, and June, have been published. Price: \$2 yearly
 U OF ROCHESTER *Gallery Notes*. News of exhibitions and other events. April-May 1961. Pp 4, 5 figs.

Museum Personnel

COLBY Abbott Meader has been appointed Instructor of Painting in the Department of Art and Assistant in Museum Work at the Colby College Art Museum
 COOPER UNION Christa Mayer has been appointed Assistant Curator of Textiles at the Cooper Union Museum for the Arts of Decoration.
 U OF MINNESOTA Helen M. Thian has been appointed Registrar at the University Gallery
 R I SCHOOL OF DESIGN Mrs. Frederick Thomas has been appointed Supervisor of Education at the Museum of Art to replace Mrs. Thomas Woodhouse, who is retiring.
 TALLADEGA COLLEGE James V. Herring will serve as Director of the Savery Art Gallery during the 1961-62 school year while David C. Driksell is on leave.
 WELLESLEY Dr. Julia Phelps has been appointed Director of the Museum for the year 1961-62.



The Guggenheim Museum has reported the theft of a Picasso oil on canvas entitled *FIGURE*. The painting, which measures $13\frac{3}{4} \times 10\frac{1}{4}$ " and is dated 1918, was stolen on February 4th from the Student Union at the University of Pittsburgh (Pennsylvania) where it had been on loan from the Guggenheim since August 15th.
 Anyone having information leading to the recovery of this painting is requested to telephone or wire collect the Director's Office, The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York, N.Y., ENright 9-5110 or to notify their local FBI or Police Department.

Rose Museum Opening Exhibitions

The Rose Art Museum at Brandeis University opened in June with a loan exhibition, "A Century of Modern European Painting." Fifty works covered the period from Caurbet to the contemporary abstract artists. Represented were: Renior, Monet, Picasso, Kandinsky, Leger, Soutine, Chagall, Rouault, Toulouse-Lautrec, Braque, Miro, Klee, Courbet, Modigliani and many other including paintings recently added to the Brandeis collection.
 French and English ceramics of the 18th Century and the Napoleonic era, a gift of Mr. and Mrs. Edward Rose, Newton, Mass., who donated the Museum, comprised a second exhibition.

Smithsonian Exhibitions

Available from the Traveling Exhibition Service of the Smithsonian Institution, Washington 25, D.C., is a leaflet listing nine architectural exhibitions.

Loan Exhibition Catalogue

The 1961-62 loan exhibition catalogue of the George Binet Print Collection, Brimfield, Mass., is available free to interested institutions. Listed are 18 exhibitions of original prints which can be scheduled for exhibition during the academic year.

Portfolios of Contemporary Photographs

Information about portfolios of original photographs available from eight American photographers have been circulated from *Aperure*, Quarterly of Photography. Both well-known photographers and those whose work is less familiar are listed below:

ANSEL ADAMS. *Portfolio 2*, A collection of fifteen photographs made in celebration of the National Parks and Monuments of the United States. Available from Five Associates, 131 24th Avenue, San Francisco 21, California. Price \$150. *Portfolio 3*, Sixteen photographs by Adams of his beloved Yosemite Valley, some of them made nearly twenty-five years ago. Distributed by the Sierra Club, 1050 Mills Tower, San Francisco 4, California. Price \$100.
 PAUL CAPONIGRO. *12 Photographs*, Nature is used not as landscape but as the origin of personal abstract imagery. Sold by the artist, Holiday Hill, Mill Road, Ipswich, Massachusetts. Price \$150.
 PHILIP HYDE. *Portfolio 1*, Sixteen landscapes and details from nature in widely scattered locations in the Western mountains. Sold by the artist, Box 220, Taylorsville, Plumas County, California. Price \$100.
 NATHAN LYONS. *12 Photographs*, selected by the artist from his recent work in abstract photography. Some of them have been reproduced in the book "Under The Sun." Sold by the artist, 27 Riverview Place, Rochester 8, New York. Price \$150.
 BRETT WESTON. *New York Portfolio, 12* original prints selected from his photographs of the city of New York. Sold by the artist, Route 1, Box 85, Carmel California. Price \$100.
 EDWARD WESTON. *50th Anniversary Portfolio, 12* original signed photographs by Weston, who died in 1958. Only a few copies of this portfolio remain from the edition issued in 1952. The photographs for this portfolio were chosen by the artist from thousands of negatives. Sold by Brett Weston, Route 1, Box 85, Carmel, California. Price \$200.
 DON WORTH. *Portfolio 1, 12* photographs, examples of contemporary camera work by a former student of Ansel Adams. Sold by the artist, 1265 Grove Street, San Francisco 17, California. Price \$150.
 MINOR WHITE. *Steely the Barb of Infinity*, a sequence of sixteen photographs of various ice and snow forms. The photographer's abstract work has been widely exhibited and published. Sold by the artist, 72 North Union Street, Rochester 7, New York. Price \$175.

THE KRANNERT ART MUSEUM

The new gallery at the University of Illinois, the Krannert Art Museum, was dedicated with appropriate ceremonies on May 20. The building had been used for the first time earlier in the year, for the biennial Exhibition of Contemporary American Painting and Sculpture (February 26 through April 2), but the dedication exhibition was of a different character, and showed works from the University's permanent collection in their new home.

The University has carried on an active exhibition program for many years, and, like many institutions, had acquired a substantial number of works of art by gift and by purchase. Most of these were not available during the years in which this program was confined to the inadequate gallery in the Architecture Building, which offered no facilities for proper storage and put every difficulty in the way of a complete museum activity. In 1955 the University of Illinois Foundation placed the procuring of an art gallery as its number one priority in seeking outside funds, and an active campaign was waged to accomplish this. This received recognition from many quarters, and its successful accomplishment was assured by the generous support of Mr. Herman C. Krannert of Indianapolis, a graduate of the class of 1912, whose name the new museum carries. Other major contributions were received from Mrs. Merle J. Trees of Chicago, and from the class of 1908, which, at its fiftieth reunion, undertook to raise a special fund for the art gallery project.

The director of the museum, Professor C. V. Donovan, worked closely with the designing architect, Mr. Ambrose Richardson, to produce a plan which seems to satisfy most of the needs of a small university gallery in excellent fashion. Their plans were developed by the Chicago firm of Mittelbush and Tourtelot.

The two-story building, connected by a large glassed-in lounge with the new Fine and Applied Arts classroom building, has approximately 21,000 square feet. Its walls, windowless except across the front offices, are of white Vermont marble. A gold-plated anodized aluminum screen of interlocking circular forms covers this row of windows, which look out on a reflecting pool. The building is air conditioned and has humidity control.

Exhibit areas (not including large corridors, which are also completely equipped for instal-



Krannert Art Museum, University of Illinois, exterior view at night.



East Gallery, Krannert Art Museum, during the 1961 Festival of Contemporary Arts.



Central Lounge, Krannert Art Museum.



Lower Corridor showing display cases, Krannert Art Museum.

lations) total approximately 7600 square feet. This is divided into four galleries and a central lounge. The Trees gallery (34 by 38 feet) is specifically designed for a collection of some forty old-master paintings presented by Mr. and Mrs. Merle J. Trees of Chicago, a collection which contains excellent works by Clouet, Moretto da Brescia, Hals, Teniers, Ruysdael, Romney, Copley, Delacroix, Pissarro, Homer, Blakelock, Gauguin, and others. The north gallery, of the same size, will ordinarily be used for other works from the permanent collection on a rotating basis. The east gallery is a large L-shaped area (78 by 54 feet), which will be chiefly used for the changing exhibition program. On the lower floor is a smaller gallery (32 by 17 feet) planned particularly for prints and drawings. The central glass-roofed lounge (18 by 40 feet) also offers excellent space for certain types of installations.

Offices for the director, assistant to the director, and secretary adjoin a well-equipped conference room which can be used for seminars and small classes. The corridors and the Trees gallery are finished in dark walnut panelling; the other galleries have walls covered with an agreeable gray Irish linen. An excellent system of movable screens will make it possible to adjust the exhibition space to many different kinds of installations. The incandescent lighting is planned so that it can be adjusted in a maximum number of ways.

On the lower floor, the large corridor has glassed-in exhibition areas recessed in the walls. In addition to the print gallery here, there is also a print and drawing storage and study room, a small auditorium which seats 156 people, and quite remarkable storage, shop, and receiving rooms. Rolling screens on tracks provide storage space for approximately 800 paintings. A large elevator adjoins the receiving area on the main floor, so that material can be moved easily to the storage areas below.

Aside from the Trees collection, already mentioned, the University has an important collection of contemporary American painting and

sculpture, which has been consistently purchased from the Festival exhibitions since 1948. Approximately eighty works have been obtained from state funds in this way. Four works from the 1961 exhibition have recently been added to this group: they are Leonard Baskin's bronze *Isaac*, Charles Burchfield's *The Four Seasons*, David Park's *Standing Couple*, and an untitled bronze by Julius Schmidt. A large collection of east Asiatic art was the gift of Mr. and Mrs. Spencer Ewing. A good beginning has been made in the fields of prints, drawings, and crafts, with works mostly purchased from exhibitions which have been organized here. Aside from the numerous oriental objects, the permanent collection now includes approximately 550 works in all categories.

The most important work exhibited for the first time in the dedication exhibition was the gift of Mrs. Krannert to the new museum. This is Murillo's *Christ after the Flagellation*, a major work in remarkable condition. The painting comes from the Standish collection, was at



David Park, *Standing Couple*, Krannert Art Museum, University of Illinois. Purchased from 1961 Festival show.



Trees Gallery, Krannert Art Museum.



Charles Burchfield, *The Four Seasons*, watercolor, Krannert Art Museum, University of Illinois. Purchased from the 1961 Festival show.



School of Andrea del Sarto, *Holy Family and Saint John*, gift of Mr. Charles Kiler, Krannert Art Museum, University of Illinois.



Leonard Baskin: *Isaac*, bronze, Krannert Art Museum, University of Illinois. Purchased from the 1961 Festival show.



Julius Schmidt, bronze, Krannert Art Museum, University of Illinois. Purchased from the 1961 Festival show.

on time the property of King Louis Philippe of France (who installed it in the Louvre for six years), and for over a hundred years hung, virtually unknown, in an Irish country house until it was obtained for the University of Illinois through Wildenstein and Company.

Mr. and Mrs. Krannert also authorized the museum staff to obtain a monumental piece of sculpture for the exterior of the building. This has led to the first major commission in this country to the Italian sculptor Mirko, who has designed a large work, over ten feet high, which will be cast in bronze in Italy during the sum-

mer and installed next fall. Called *Initiation*, it is an abstract form, with powerful humanistic overtones, complex in its spatial design and enriched with Mirko's characteristic surface patterns. It will stand on a large platform in one corner of the reflecting pool, where it will be outlined against the marble background of the facade of the building.

The opening exhibition included the Trees collection, generous selections from other older works, many of the contemporary works which have come from the Festival shows, as well as representative selections from the collections of

oriental art, crafts, prints and drawings. A complete catalogue of the inaugural exhibition has been published. At the dedication ceremonies, aside from statements by various University officials and Mr. Krannert, greetings from other institutions were conveyed by Dean Kenneth E. Hudson of Washington University, Saint Louis, and Mr. H. Harvard Arnason, Vice-President for Art Administration of the Solomon R. Guggenheim Foundation, New York, spoke on university art museums and their collections.

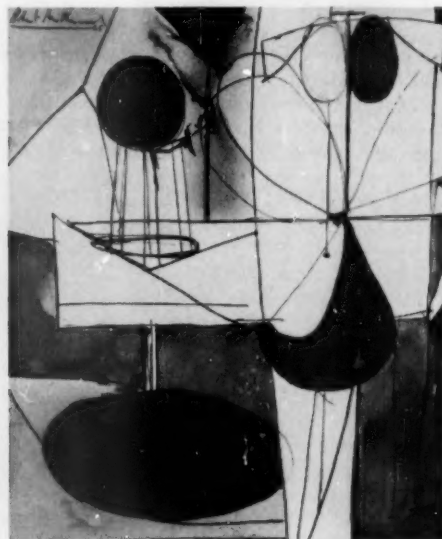
ALLEN S. WELLER



Annibale Carracci, *Man standing by a wall*, pen and bistre ink with bistre wash on off-white paper, loaned by Mr. and Mrs. R. Kirk Askeu, Jr.



Honoré Daumier, *Les trois commères*, 1852, charcoal, chalk and pencil on white paper, loaned by Mr. and Mrs. Leigh B. Block.



Robert Motherwell, *Untitled drawing*, 1945, watercolor on white paper, loaned by Mr. and Mrs. Robert A. Rowan. (Photo: I. Serisawa)

VASSAR EXHIBITION OF DRAWINGS

Drawings and water colors owned by 56 Vassar alumnae or their families comprise the impressive Centennial Loan Exhibition, one of the major events of the Centennial celebration at Vassar College.

The 155 brilliant works of art borrowed especially for the occasion were shown at Taylor Hall on the Vassar Campus from May 19 through June 11. Following the Poughkeepsie showing, the exhibition was installed at the Wildenstein & Co., Inc., gallery in New York where it will remain through September 9.

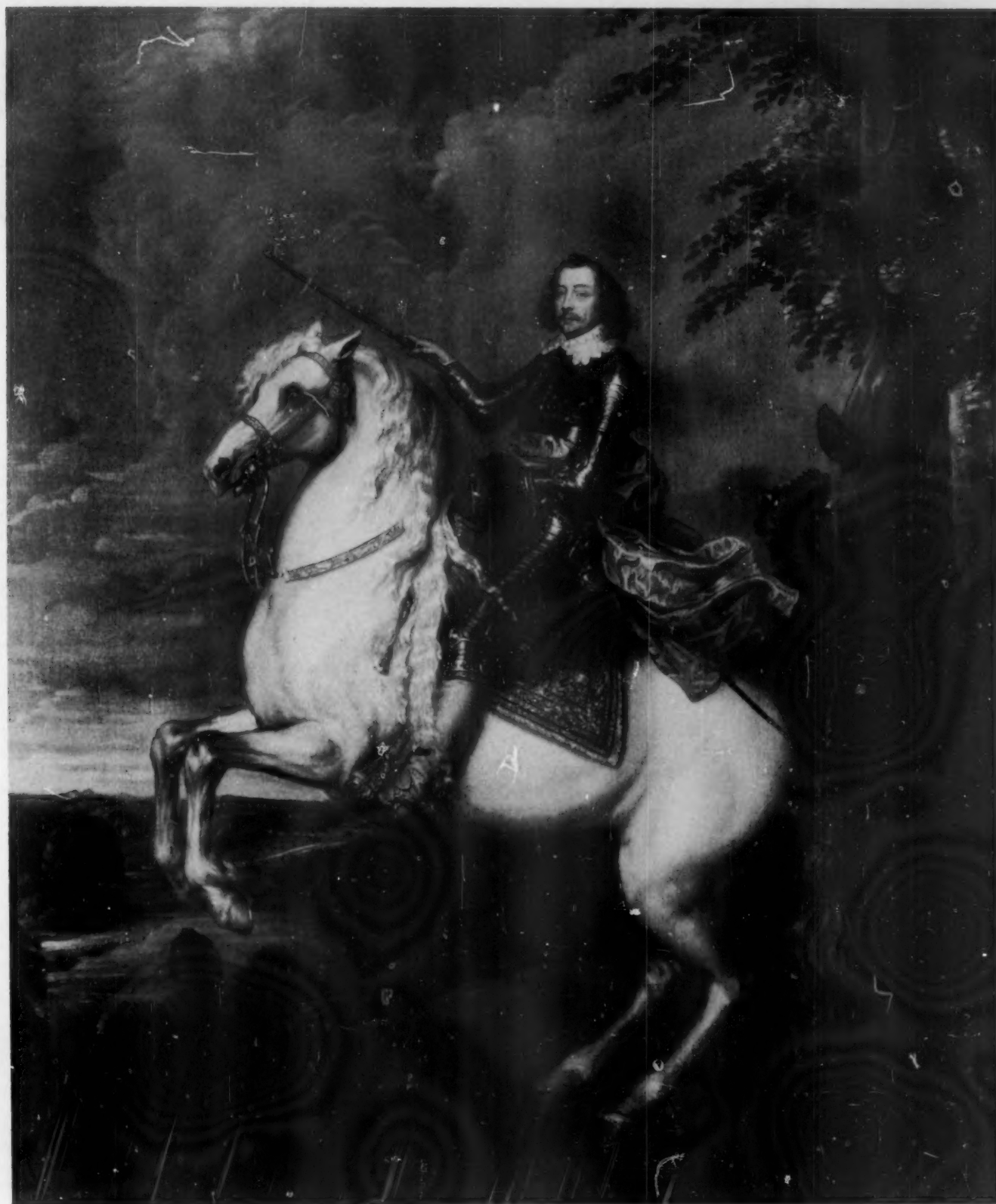
The earliest work in the exhibition is an English drawing on parchment, dated about 1400; the latest is a 1957 sumi ink drawing by the Pacific Northwest artist, Morris Graves. Within this compass, there are works by old and modern masters, European and American, including such artists as Rembrandt, Poussin, Watteau, Gainsborough, Daumier, Cézanne,



Peter Blume, *The Rock*, 1942, pencil, loaned by Mr. and Mrs. Millard Meiss.



Henri de Toulouse-Lautrec, *Portrait of Tapié de Céleyran at the age of ten*, 1882, charcoal on white paper, loaned by Mrs. Phyllis B. Lambert (right).



Canvas 35½ x 30

Portrait of Lord Fairfax

GONZALES COQUES

1614-1684

SCHAEFFER GALLERIES

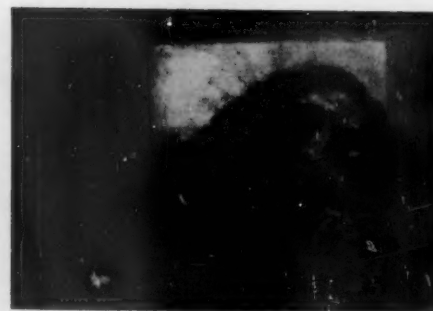
983 PARK AVENUE, NEW YORK 28, N. Y. LE 5-6410



Marsden Hartley, Self-Portrait, pencil on white paper, Loaned by Mr. and Mrs. Benjamin Sonnenberg. (Photo: Walter Rosenblum)



Giovanni Boldini, Degas, 1883, pencil on white paper, Loaned by Mr. and Mrs. Benjamin Sonnenberg. (Photo: Walter Rosenblum)

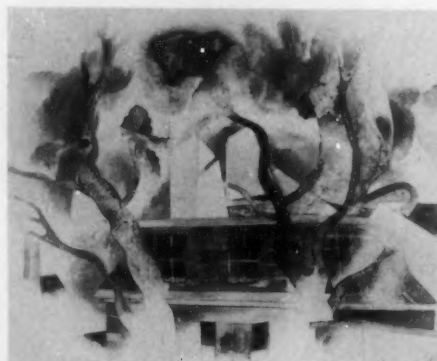


Odilon Redon, La Lucarne (Le Prisonnier), ca. 1885, conté crayon on tan paper, Loaned by Mr. and Mrs. E. Powis Jones. (Photo: Walter Rosenblum)

Degas, Toulouse-Lautrec, Picasso and Léger. Watercolor, gouache, pastel, collage, charcoal, pen and ink, and colored chalk are among the media represented.

The exhibition was assembled by Belle Krasne Ribicoff, '45, art critic and former editor of *Art Digest*. Mrs. Ribicoff was assisted by a committee of alumnae, most of whom are working or have worked in the field of art, and by a selection committee comprising A. Hyatt Mayor, Curator of Prints at the Metropolitan Museum of Art; Aline B. Saarinen, '35, critic and author of "The Proud Possessors"; Katherine Kuh, '25, art critic for the *Saturday Review*; and Louisa Dresser, '29, Curator of the Worcester Art Museum.

A distinguished 180-page exhibition catalogue, which illustrates all of the works in the show is available for \$3.00 per copy at the exhibition galleries and also through the Vassar Cooperative Bookshop. The catalogue includes brief essays by Mr. Mayor, Mrs. Saarinen and Mrs. Kuh.—JEAN D. FAY, *Vassar College Art Gallery*



Charles Demuth, New England Houses, watercolor on white paper, Loaned by Mr. and Mrs. Benjamin Rowland.

Advertising Policy for CAA Publications

At the Business Meeting of the College Art Association in Minneapolis last January the question was raised of soliciting and placing advertising in the *Art Bulletin*. The Board of Directors in discussing the point indicated two relevant considerations. First that the *Art Bulletin* depends principally for its income upon subventions from various universities and institutions, and that there is a well established feeling that advertising in a periodical thus supported would be inappropriate. More concretely, it is the second consideration that the *Art Bulletin* and the *ART JOURNAL* serve the same public and advertisements in the *Bulletin* would undoubtedly reduce the income from this source to the *ART JOURNAL*.

Artist's Gift

Hans Hofmann has given his painting *Summer Bliss*, 1960, to the University of California, Berkeley. In memory of the late Worth Ryder, Professor Ryder, a student of Hofmann in Munich during the late 1920's was largely instrumental in inducing Hofmann to come to America for the first time to teach at the University during 1930 and 1931. His teaching methods and advanced theory influenced many local artists and became the foundation of the University's art courses. Subsequently, Hofmann re-established his school in New York where he became one of the major influences leading to the "New York School" of the post-war period. (See also page 230.)

LETTERS TO THE EDITOR

Legal Rights of the Artist

SIR:

In the footnote accompanying the article "Legal Rights of the Artist" by Robert Rie, (*A J Spring* 1961) published in the Spring 1961 issue of *The Art Journal*, appears the statement that the article "has met with the approval and interest of the Copyright Division of the Library of Congress."

The Copyright Office is interested in the subject discussed in the article, in the same way that it is interested in any discussion of copyright questions. But we have not given our approval or disapproval to the content of such articles. Your indication that Mr. Rie's article has our approval is misleading; the Office has not taken any position on these proposals.

ABE A. GOLDMAN
General Counsel
Copyright Office
The Library of Congress
Washington 25, D.C.

Doctor of Fine Arts

SIR:

... I think what is now needed is a survey of the present M.F.A. programs and I would like to see an article soon in the *Art Journal* which really explores the facts. ... [Instead of an additional degree] what is needed is standardization of [a strong] M.F.A. degree. ...

Creative art expression, by its very nature, limits the amount of formal training required. This has not been pointed out by Mr. Leedy (*A J*, Spring, 1961, p. 174) and other letter writers on this subject. ...

I would like those who seem to favor a further degree for the artist, no matter what you call it, to outline a program of work for this doctoral degree. This must include work that cannot be done on the M.F.A. level.

As I see it, this problem has not yet been solved and [the College Art Association] should help to seek a worthwhile solution.

HAROLD MCWHINNIE
(Formerly of the University of
Chicago Laboratory School)
G.B.S.S. St. George's
Grencula
Grencula, W.I.



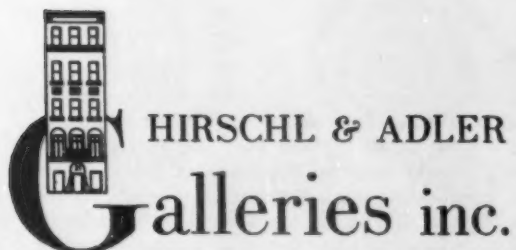
Oil on canvas 26 x 32½

Signed: Lower Left. Monet 1886

"CLIFFS AT ETRETAT"
CLAUDE MONET
 1840-1926

Collections: Viscomte Hayashi
 R. M. Coe
 Georges Bernheim

Exhibited: Galerie Charpentier, 1935



21 EAST 67TH STREET, NEW YORK 21, N.Y.
 TELEPHONE: LEHIGH 5-8810

CURATORSHIP TRAINING AND MUSEOLOGY

I am here as an interloper. Although what I laughingly call my career began in a University museum nearly twenty years ago, it is ten years since I have been out in the "world" so to speak. Some of the other gentlemen on this panel also represent non-academic institutions though none as small as the Sioux City Art Center.¹ However, I am an interloper in a greater sense because I came into the art museum field without formal training for it.² You might call me the Grandma Moses of museology—but not to my face.

This is not particularly unique: some of the proudest art institutions in this country have been directed by lawyers, philosophers, engineers and even a millionaire shipowner. This doesn't mean that the lack of formal training in the field is desirable; in fact it's pretty awkward, and if it were my responsibility to select a director of an art museum, I would probably be one of the last ones I would consider.

And yet there is some virtue in the apprenticeship method; and here I am speaking not of curatorship training in a special field but of preparation for museum work.

Art departments offering courses in museology ought to take cognizance of the kinds of positions for which they are educating their students. Out of almost 500 art institutions in the United States staffed by professionals, about thirty are large enough to have curators in specialized fields (I am not including curators of education as their work of necessity cannot be narrowly specialized). The thirty-odd large institutions could not operate effectively without highly trained specialists who in turn through their scholarly pursuits are val-

uable not only to the institutions they serve but to the profession as a whole. However, it should be obvious that every Sachs course graduate, for instance, cannot be placed in the thirty institutions.

What is the nature of the 450 or more small-staffed art institutions? Some are highly endowed; some operate as we do on an extremely tight budget; some have wonderfully adequate physical plants while others are practically store-front operations. But all function primarily as a link between creators of works of art past and present and the great unwashed.³ If the Sioux City Art Center and the Des Moines Art Center are typical, it would appear that the time and energy the administrative staff devotes to art is fractional. The institutions are as much sociological in nature as they are aesthetic. A grounding in human relations is unhappily more important than aesthetic scholarship or facility in the studio.

The person who accepts for the first time the responsibility of directing a small art institution immediately realizes that some training in gymnastics might have been useful because most of his early career is devoted to walking the tightrope to determine how pure he should be in order best to serve the small minority who care about art and how much he should corrupt his principles in an effort to increase this minority so that ultimately he might achieve purity. Walking the tightrope should not be confused with fence-sitting, for the fence sitter is passive; the aerialist is actively seeking solutions necessary to the performance of his job.

The fledgling director might also find that his gymnastics might best have been learned at Syracuse University; not only because of its good art department, but also because it is the home of the Maxwell School of Government, and a course in diplomacy is a basic requirement, especially in relationship with board members; it is invaluable in getting board members more active and concerned about art, and if this is successful, even more diplomacy is required in order to keep board members from becoming meddlesome.

If the institution is in a city the size of Sioux City, which is under 100,000, the director of any public agency is fair game for all kinds of groups who want to know about his work or at least want a free program on the subject. Moreover, unless the city is dominated by a large educational institution, the leadership potential is limited, and there are calls for various civic duties, and though the salary may not reflect it, in terms of public responsibility, he's a big man and is expected to give his time and talents for public service though this may mean shirking some of his private responsibilities at home.

Parenthetically, I might add that some of the

³ In retrospect, I am somewhat distressed by the reliance of two of the panelists on packaged shows. I think that packaged shows fill a great need for organizations that have no paid professional leadership, but except for the Retrospectives courtesy of the Ford Foundation, they are crutches that most institutions ought not to rely upon except in a supplementary way.

pleasurable community duties are denied the museum man. For instance bankers and sports-writers and our mayor who is too old to enjoy it get to judge beauty contests, but the museum man is considered too eccentric to judge things other than awkwardly constructed homecoming floats and bad posters.

Even in activities directly involving the museum, art is peripheral: the director of a small museum is expected to have some knowledge of bookkeeping and though the treasurer of the Board may be exceedingly good as ours is, and though the staff secretary may be thoroughly efficient as ours is, the ultimate responsibility for financial stability and for keeping clear of tax difficulties is the director's even though he may be living in financial chaos at home.

In fact, considering the tiny amount of money involved, the secretary has to devote a ridiculously disproportionate amount of her time with the books, and frequently the director finds it necessary to type his own letters and use office and clerical equipment.

He may find that he is expected to become not only a television actor, but a scriptwriter and producer as well. In the last two summers we have had to plan and produce twenty-five half hour programs in two series and this doesn't include the interview bits. After awhile, one begins to wonder if he's running an art center or a television studio.

There are many other skills helpful to a director: sign painting, carpentry, metalwork, plumbing, pigeon extermination, etc. In a college or university, these are things with which students help, but in a community art center, the director does them or they often don't get done.

What I am trying to say is that a museum administrator should be part Madison Avenue huckster, part preacher, part pickpocket, part handyman, but I am not suggesting that museology courses be turned into trade school courses; it is of prime importance for the museum man to know what he is peddling, to what he is converting people, why he is parting people from their money to support a particular program; and therefore history courses, design courses, studio courses are basic. And because the mechanical things are important to the running of a museum it is most encouraging to note the growing internship programs in museums and especially such cooperative ventures as exist between Antioch and the Brooklyn Children's Museum, between Texas Women's University and Houston, but more of this from another panel member.⁴ Also the increasing opportunity for students to plan and to install exhibitions of all kinds that are pertinent to the studio and history courses in such places as Beloit is encouraging. But beyond this, flexibility, resilience, initiative, patience, many experiences are needed, and if a short course in do-it-yourself psychiatry could be worked in, this might prove most helpful.

⁴ Although the panel dealt with training for positions outside of the campus, I would like to add that I feel that colleges and universities with galleries and collections ought to assume the role of tastemaker and not simply reflect trends.

From a paper read at a panel discussion on this subject at the Midwest College Art Conference, Michigan State University, October, 1960. The author is Director of the Sioux City Art Center, Sioux City, Iowa.

¹ The Sioux City Art Center has a rather large area of responsibility and serves organizations in four states including one state university, seven small colleges and one natural history museum which has an art program. Due not to our vigor but to a vacuum in the area.

² Just because my background involved no formal training in art does not mean that an art foundation is unnecessary; there is a minimum amount of art history that must be learned, a great deal of knowledge of studio techniques past and present is required, design is basic. If these things are not learned in the classroom, they have to be learned someplace before an adequate job can be done even in such a place as the Sioux City Art Center where only 10-20% of my 45-55 hour work week deals directly with art.



DUVEEN

ESTABLISHED 1869

FAENZA
CAMAIEU MERMAID
EARLY XVI CENTURY
Coll. Adolphe de Rothchild
Plate, Diameter $8\frac{7}{8}$ inches

DUVEEN BROTHERS, INC.
18 EAST 79th STREET, NEW YORK 21, N.Y.

JAN FYT

1609-1661

$22\frac{5}{8}$ by $27\frac{5}{8}$ inches

A signed work by the Master

FINE PAINTINGS



NEWHOUSE GALLERIES

15 EAST 57th STREET

Established 1878

NEW YORK 22, N.Y.

Artists as Teachers

A "Conversation with Artists"

The third program of the series "Conversations with Artists," held at the Philadelphia Museum College of Art in March, discussed the topic, "Artists as Teachers." Gibson Danes of Yale University was moderator.

On the panel were Louis Finkelstein, of the museum college of art where he directs the Freshman Humanities program; William M. McVey, sculptor who teaches at the Cleveland Institute of Art; Gabor Peterdi, printmaker and painter who teaches at Hunter College and Yale; and John Ferren, painter teaching at Queens College.

Excerpts from the discussion follow:

GIBSON DANES: We hope to generate heat and light with this burning issue. Art education at the college level is a 20th century development. Not until the 30's did higher education recognize art and artists, and the mid-west and far west led the way. A dividend from Hitler brought us such men as Albers, Gropius, Hofman, Mies Van der Rohe.

During the depression, Federal projects sustained many professional painters and sculptors. In the 40's, after World War II, government subsidy of students with the G.I. Bill greatly helped talented artists to study subjects of their choice, and gave support to school, artist and student.

Today, the reverse of early problems is true. Although there are increasing opportunities for artists to teach, there are relatively few who can and will. Technical, pedagogical, philosophical problems arise, all related to the problem of what one should teach, how it should be taught, and who should teach it. We must examine what the artist-teacher can and should be doing.

LOUIS FINKELSTEIN: What is the degree to which art can be taught? It is questionable (to me) that I am an artist or that I am a teacher. I have no feeling that painting, sculpture, printmaking are the media that are fine art, but there is certainly the tendency to believe this to be true. Functional articles traditionally have not entered the special domain of the fine arts. I do not agree with the view that the craftsman is in love with the medium, and the artist finds it an almost insuperable obstacle.

Coco Chanel, fashion designer, said that she does not think of herself as a fine artist because she produces beautiful things that later become ugly, and she considers that artists do the reverse. Sham and self-deception are problems of artists.

A work of art is a means of knowing "what is," and reality is the point of contact, the meeting of potentials. Creating unity is the obligation of the artist. Total form produces content or impact. The artist must construct form to achieve unity. "Command" is the quality that makes the viewer see the unity. The act of knowing must be implicit in the work. Art is an article of faith, and as artists we must find the way to convey "what is."

As professors, we profess, but we must judge what an artist can honestly teach. It would be of less benefit for an artist to go to a "bad" art school than not to go to an art school at all.

Art involves the doing or making of something. Skill is a question of standards, and can be taught. When value judgment becomes an issue, ethics become important. Art teaching can pose exploration of specific means, and can expose the student to the validity of possibilities of forms. Students try to maintain rigidly their faults, and are unusually defensive—these defenses must be broken down.

WILLIAM MCVEY: The explosion of art interest and acceptance in this country is apparent. Today we are in a moment of mature self-evaluation. Accreditation boards now roaming the land are making the schools and artists ask the questions, "What do you intend to do and how well are you doing it?" Artists and architects must have a sense of the past, the present; and of the individual's place in the ambience of today, and what suits him the best.

Saarinén's father, whom we call "Pappy Saarinén," once suggested that architecture ideally should be taught as artists are—this was hotly debated at the time, but perhaps a valid point was made.

GABOR PETERDI: When I was a kid the three things I hated most were the police station, the school and the hospital, to each of which I attributed a bad smell. It is ironic to me that I should be a teacher. We live in the age of dilettantes—where people are doing things they know nothing about—politicians who don't know anything about politics, teachers who can't teach, and students who don't want to learn.

Today when everyone is an artist, practically no one is. People who discuss Zen and Tao often don't know what it is. Spontaneity is misinterpreted. There is no collective system of art education that can function. Art, as I understand it, cannot be taught.

Everything hinges on the individual teacher and how he develops the awareness of the student, broadens his horizons and increases his capacity for self-criticism. Teaching gives the tools to the student to enable him to teach himself. I consider that 75% of teaching is stimulation. A small percentage is concerned with technique, form, content. Today I think there is too much emphasis on "self-expression."

Each person has a different degree of need to express himself. Articulation of feelings is a conveyance of a personal reality. I believe it to be good for most artists and for students that artists teach. Sometimes it is difficult for an artist to be with people who are exciting. Being an artist is a lonely occupation. To me it is rewarding and important to be in touch with young people, and to feel that I can give them "self."

You have to like people and be generous enough to share with them. I should like to leave you with my feeling that what happens here in America is exciting. There are no institutionalized solutions to our problems, but there are compensations over and above the money, which is frequently badly needed. Schools must not overburden artist-teachers and stultify their creative ability. When the artist ceases to be creative, he also ceases to be a teacher.

JOHN FERREN: As someone on a sabbatical, I am far from pedagogically oriented at the present time, and I am blissfully happy. The creative artist in the academic field has his problems. If Michelangelo had to teach life drawing from 9 to 10 and something else from 10 to 11, I doubt if he would have finished the Sistine Chapel. Being stimulating uses up a lot of hormones! Suppose it were forbidden to teach from the age of 30 to 50. Would this not be productive? Of course, now nearly everyone teaches. As a teacher of generations of painters, I am troubled by some of the attitudes of artists who can't wait to get their Master's degrees and then to teach.

Since few people are good teachers, I worry when I see this vast horde of people who know no more than I, going on to teach even more people. Perhaps we are all too involved with Art with a capital "A". At 20 everyone is a genius, at 30 you have talent, at 40 you work, at 50 we'll look at it, at 60 maybe we'll buy it. We should not expect little sprouts of genius coming along every semester. T. S. Eliot says poetry should not be taught. Following that line of reasoning, maybe we should only teach art to non-artists, and when we find real artists we should throw them out of school. We are not all so creative—some are, some not, some not all the time. I don't think inspiration is teachable in any scholarly discipline or pedagogical sense. Maybe we assume that art is too special a field.

The enthusiasm for art comes from the teacher, of course, but often from love, hate, wit or osmosis or skulduggery that makes the student break through frontiers. Teaching is extremely personal. The student should demand knowledge from the teacher, but inspiration must come from himself. What can really be taught is craft—the elements of composition, form, color. These are not taught often enough? It behooves the teacher to inculcate the responsibility of freedom. Modern art is a corollary of freedom; it means freedom. There is no way of keeping the freedom from the student. We have gone through a pictorial revolution, and the chips are not picked up from the ground. The craft level of teaching must include the entire act of painting with the possible exception of inspiration. The best teacher is someone to whom the student can react against.

Special Issue on Epstein

In a special issue devoted to Great Britain, the *Texas Quarterly*, published by the University of Texas, are 21 photographs of the London studio of the late Sir Jacob Epstein. The photographs are by Hans Beacham of Austin, and are accompanied by an essay by John Lade, a BBC producer and personal friend of the Epsteins. Lade reports that Lady Epstein plans to preserve the studio as it is seen in Beacham's photographs, and is organizing a trust fund for its maintenance. The *Quarterly* also has an essay on "London and the Fine Art Market" by John Carter, bibliographic consultant to Sotheby and Company, the London auction house.

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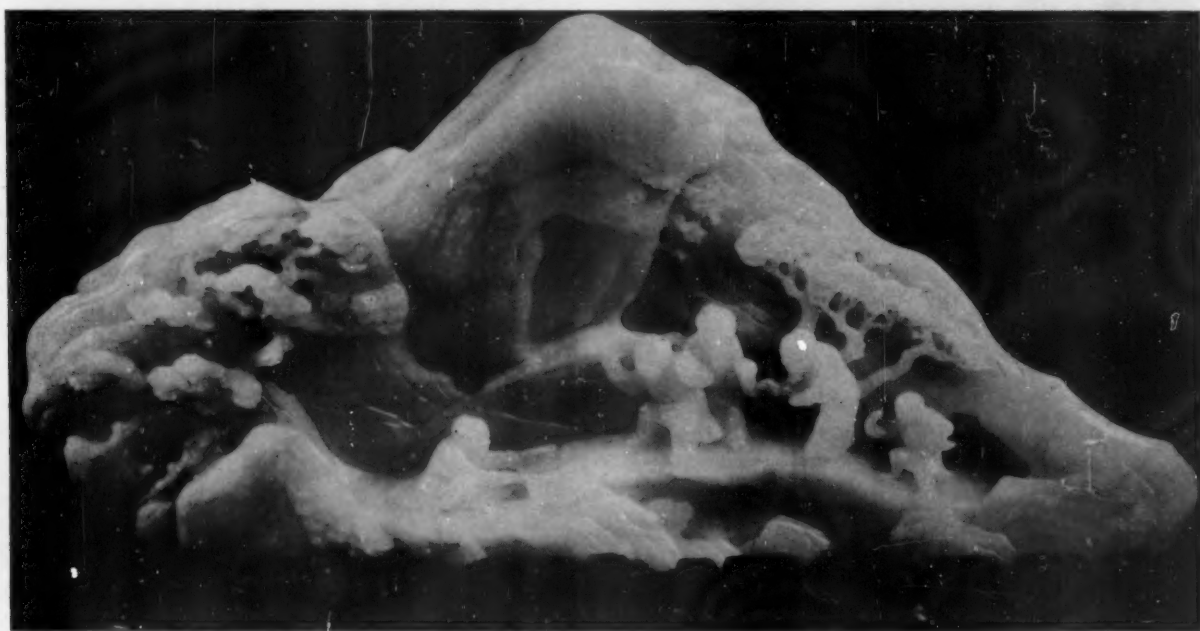
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THE PHOTO ESSAY IN ART HISTORY TEACHING

The search for ways to induce the student to perceive the art object is endless, and teachers of art history find that term papers all too often present less the results of direct perception of the art object and more the paraphrasing (or worse) of available texts on the subject. My search for term projects which give evidence as directly as possible of the student's perception of the art object has led to what I call the "Photo Essay".

The Photo Essay is the student's analysis of a work of architecture, using the camera as the principal tool. I have assigned the Photo Essay as an alternate project in courses in American Art, and as a required project in courses in the History of Architecture, both courses open to students who have taken no previous courses in art. The instructions ask the student to look carefully at a selected building, and then and there to begin to analyze its architectural organization. Each time a discovery is made, a photograph is taken to record the perception. From the lectures in the course the students have become accustomed to seeing slides which present the whole building and prominent details such as the entrance, and in color slides they have seen colors and textures of the building materials, but the instructions for the project should remind students to consider these aspects of the building in their own analysis. It is mandatory that the interior of the building be included in the photo-analysis.

For the presentation an introductory paragraph names and locates the building, gives the name of the architect—if known—and the date of the building. Here students need to be reminded that they are presenting an architectural analysis and not a history of the building and its inhabitants or its architect. Then follow the photographs arranged in a sequence to present the discovery and analysis which the student has made. Explanatory paragraphs accompany each photograph, but I warn students to avoid only identification and description. The photographs should be the main carrier of the essay. The instructions encourage neatness in the layout of the presentation, but no special format is required.

I assign this Photo Essay project during the first meeting of the course, so that students can plan to photograph architecture which is not in the immediate vicinity on week ends and during vacation, and so that the most favorable conditions of light and season for photographing are available. The assignment is posted, together with a list of buildings in the vicinity suitable for the project. The list is made up from architectural histories, local and state guides to historical buildings, and from my own familiarity with the architecture of the region. Back issues of architectural magazines are another source for the list, and I urge students to consult these magazines. I require that the student check with me on his selection before photographing, and this is simply to steer the student to architectural examples worth the effort. For historic houses—private or open to the public—I stand ready to supply the student with a letter of introduction, state-

The author teaches courses in the history of art at Colby College, Waterville, Maine. He has also taught at Amherst.



Two Photo Essays: upper pair shows Old North Church, Boston; lower pair, Community Church, Unitarian, White Plains, N.Y., Jules Gregory, architect.

ment about the project, and request for permission to take pictures inside. For such houses I suggest that the student make arrangements well in advance of appearing on the doorstep camera in hand. (I have a list of houses which thus far have forbidden photography inside.) However, churches, town halls and other public buildings, shopping centers, banks, schools and museums (the Guggenheim is a favorite and photogenic) all provide suitable material for this project. During the past year I have received Photo Essays on buildings in Canada and in Bermuda.

Although there are always some pleasant surprises, high quality in the photography cannot be expected in a project of this sort. I suggest that the "jumbo" size snapshot is adequate for the purpose of the Photo Essay. Some students have used a Land Polaroid camera, others have submitted color transparencies or black and white enlargements. No one has yet made a movie although I would accept that, too. Most students have a camera or can borrow one. In any case I have encountered no difficulty with students unable to take their pictures somehow. An article in the April 1959 issue of the *Architectural Forum* by G. E. Kidder Smith provides some excellent suggestions on photographing architecture. Naturally magazine illustrations, picture post cards or professionally made photographs are disallowed for this project. If the student is making an analysis of the building and aims his camera at the points of his discovery and perception, something of it will show in the photograph.

The combination of taking pictures and writing an analysis produces ready evidence of whether or not the student has seen forms and spaces, textures and materials, and has sensed the architectural character of the whole. The Photo Essay is gratifying to both students and instructor, I find. The students acquire a near "proprietary" interest in their building; they remember it and buildings of the same type or by the same architect as their written examinations and conversations with me attest. And it is an assignment which is quite unlike anything else they do in college courses. Yet by the emphasis on analysis the Photo Essay falls in no way short of the intellectual rigor sought in the college curriculum.

—WILLIAM B. MILLER

Drawing Society Plans Publications and Grants

The National Committee of the Drawing Society announced in June a six-year program of exhibitions, books on leading American draftsmen and gifts to the drawing collections of American museums. The Society was founded last fall to stimulate public interest in the art of drawing and encourage high standards of draftsmanship in the United States.

James Biddle, head of the American Wing at the Metropolitan Museum of Art has been named president of the Society. Other officers: Bruce Duff Hooton, art critic and editor of the magazine, *Drawing*, executive Director; Robert B. Ross, collector and Wall Street attorney, secretary, Cecil Backus, collector and investment counselor, treasurer; and Wilder Green, Assistant Director of Architecture and Design at the Museum of Modern Art, Vice President.

Members of the National Committee of the Drawing Society include directors and curators of 23 major museums in 15 cities.

New York museums represented on the committee are the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum of American Art, the Frick Collection, the Brooklyn Museum, the Pierpont Morgan Library, Cooper Union and the New York Public Library.

Other Eastern museums represented include the National Gallery of Art in Washington; the Philadelphia Museum of Art; the Fogg Art Museum, Cambridge, Massachusetts; the Houghton Library, also in Cambridge; the Baltimore Museum of Art; the Addison Gallery of American Art in Andover, Massachusetts; and the Wesleyan University Print Collection in Middletown, Connecticut.

Midwestern and Western museums represented on the committee are the Detroit Institute of Arts; the Art Institute of Chicago; the Cleveland Museum of Art; the Cincinnati Art Museum; the Minneapolis Institute of Arts; the Houston Museum of Fine Arts; the Mills College Art Gallery in Oakland, California; and the California Palace of the Legion of Honor in San Francisco.

The program of the Society was inaugurated by a series of grants to the Metropolitan Museum, the Addison Gallery, the Detroit Institute of Arts, the Houston Museum, the Los Angeles County Museum and the City Art Museum of Saint Louis for the purchase of drawings. Further grants will be made to other museums.

The Drawing Society's first publication, an illustrated monograph on the drawings of Edwin Dickinson, will be published this fall jointly with Yale University Press. Later publications include a series of monographs on outstanding American and European draftsmen and a magazine on contemporary and old master drawing.

Over the next six years, the Society plans a series of exhibitions collectively titled, "The Uses of Drawing." The first exhibition, "Drawings for Painting and Sculpture," is to circulate among several United States museums. Later exhibitions in the series will deal with the function of drawing in stage design, illustration, architecture, fashion and decoration.

"Two Equestriennes"

by

WALT KUHN (1877-1949)

Ink drawing 11½" x 12¼"

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FRANK ROTH

SANTOMASO

GENE VASS

ELBERT WEINBERG

ROBERT JAY WOLFF

COLLEGE ART NEWS

Virginia Schoener, Editor

General

Aid to Nubian Monuments

President Kennedy has proposed a ten million dollar U.S. contribution to preserve the ancient monuments of the Nile valley threatened with flooding by the building of the Aswan dam. The money would be made available in the U.S. held currencies of the United Arab Republic and the Sudan. Mr. Kennedy asked that \$1.5 million of the money go to American archaeological expeditions.

Phoenician Colony

The Libyan Reconnaissance Expedition of the University of Pennsylvania has discovered the ruins of an early Phoenician colony under the remains of the Roman city of Leptis Magna about 75 miles east of Tripoli. Finds include portions of walls of a Punic public building and associated Greek pottery of Corinthian manufacture dating at least to 600 B.C. The Expedition is headed by Brandon Barringer and Mrs. Theresa H. Carter.

Art in American Embassies

The "Art in Embassies" project of the Museum of Modern Art's International Council, has been initiated by the loan of 20 works from the Museum to the Embassy residences in the West German Republic. This loan will serve as a pilot program in determining procedures in other embassies.

Harvard Center Delayed

Le Corbusier is preparing a revised set of plans for the Center for the Practice of Visual Arts at Harvard.

Proposed Sullivan Arts Center

With the object of saving the Garrick Theatre in Chicago, designed by Dankmar Adler and Louis Sullivan in 1891, a group of Chicago citizens has formed the Chicago Heritage Committee. It has proposed that the 17-story building be restored and converted to use as the Louis Sullivan Arts Center. It is hoped that the theatre will be included in the city's plans for a \$67,000,000 civic center directly across the street.

AFA in Chicago

The American Federation of Arts met during April at the Art Institute of Chicago. A special exhibition at the institute, "Treasures of Chicago Collectors," was previewed by the members.

Personnel

Columbia: Practice of Art

Additions to the faculty of Painting and Sculpture at Columbia University for the academic year 1961-62 will be Costantino Nivola and Peter Agostini, sculptors and Stephen Greene and Nicolas Carone, painters. Mr. Nivola will be visiting professor of Sculpture, succeeding Oronzio Maldarelli who is retiring.

Columbia: History of Art

(To avoid confusion with the University's Department of Practicing Art this department has changed its name from Fine Arts and Archaeology to Art History and Archaeology).

Rudolph Wittkower, chairman of this department has received the Sir Banister Fletcher Prize for his recent book in the "Pelican History of Art," *Art and Architecture in Italy 1600-1750*. The prize is awarded annually for the best book on the Fine Arts published in the United Kingdom. Professor Wittkower is currently president of the Congresso di Varallo, Società Piemontese di Archaeologia e Belle Arti. At the meeting of the society in September, 1960, he read a paper "Impressioni di Varallo." During the same trip to Italy, he was named a fellow by the department of art history and archaeology of the Accademia dei Lincei, Rome. He is in London this summer working on "Neo-Palladianism."

Howard Hibbard, of the Columbia University faculty, received an ACLS Grant for research in Rome during the summer of 1961.

A grant from the Columbia Council for Research in the Humanities has been awarded to Robert Branner for research on Gothic architecture in northeastern France during this summer.

Donald Posner has been appointed instructor in art history at Columbia.

Evelyn B. Harrison will continue her work in Athens on the publication of the sculptures of the Agora.

Everard M. Upjohn will travel in the Middle-East and western Europe.

Jane Gaston Mahler will be on leave during the winter semester and will travel and do research in southeast Asia.

There have been three visiting professors in the department at Columbia during the 1960-1961 academic year. Robert Rosenblum offered courses on European painting in the 18th and 19th centuries. In the spring term, Professor Jean Bony of Cambridge University and the French Institute in London, gave an advanced research course on special problems in medieval architecture, while Dr. Helmut Schlunk, director of the German Archaeological Institute in Madrid, conducted a lecture course and a seminar on Spanish art from the 5th through the 10th centuries. A number of visiting faculty members will also join the staff in 1961-62. Janos Scholz, well known collector and connoisseur of Old Master drawings, will collaborate with Julius Held in offering a seminar on connoisseurship. Visitors during the spring term will be: Frank E. Brown of Yale University; Frederick J. Dockstader, director of the Museum of the American Indian; and Ernst J. Grube, assistant curator of Near Eastern art at the Metropolitan Museum. Visiting Professor René C. Taylor, member of the faculty of the University of Granada, will give two courses on Spanish baroque architecture during the year.

Tulane

At Tulane, George Rickey has been granted an extension to his leave of absence to continue work on a book for the University of California Press.

Pat Trivigno served as visiting lecturer at the School of Architecture, Columbia University, in February.

The Library of Congress has asked Donald Robertson to serve as contributing editor to the *Handbook of Latin American Studies*.

In April, Jack Tworokov was visiting artist at Newcomb Art School.

A drawing by J. L. Steg has been purchased for the Worcester Art Museum collection.

Two recent graduates of the school have won fellowships: Stephen Werlick, a Prix de Rome fellowship in sculpture, and Sandra Paillet, a Woodrow Wilson fellowship for graduate study in studio art.

Max Loehr, the first Abby Aldrich Rockefeller, Professor of Oriental Art at Harvard, gave an inaugural public lecture on Buddhist Thought and Imagery in February.

Paintings by Fred Messersmith, head of the art department, Stetson University, were exhibited at the Charles Barzansky Galleries in New York in April.

Sun-To-Ze-Hsu, of the National University of Taiwan, Taipei, has been a Fulbright lecturer in painting for the year at the Woman's College of the University of North Carolina.

University of Texas

The University of Texas presented five guest lecturers during the Spring. Speakers and their topics were: Ruth Magum, associate curator of prints at the Fogg Museum: "Rubens"; John Leeper, director of the McNay Museum, San Antonio: "The Prevalance of Academies"; Creighton Gilbert, curator of the Ringling Museum of Art: "The Growth of Piero della Francesca"; Douglass Howell, Philadelphia, "The Art of Paper Making"; and James Johnson Sweeney, director of the Houston Museum of Fine Arts: "The Responsibility of the Art Museum to a Community's Cultural life."

Institute of Fine Arts

Edgar Kaufman, Jr., presented two lectures, "The House on the Waterfall" and "Symmetry and Organic Architecture," at the Institute of Fine Arts, New York University this Spring.

Ball State

Ted Hallman, weaver and textile designer from Souderton, Pennsylvania, is visiting artist at Ball State Teachers College this summer.

Oberlin

Charles J. Sterling, curator of paintings at the Louvre Museum, gave a Baldwin Lecture on Georges de la Tour at Oberlin College in April.

Visiting professor at the New York University Institute of Fine Arts this year, Mr. Sterling also serves as foreign adviser to the National Gallery of Canada, Ottawa, a position he filled for the Metropolitan Museum of Art for many years.



South German, circa 1500

Lindenwood, Polychromed

Height 36 inches

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BOOK REVIEWS

Allen S. Weller, Editor

Fritz Novotny

Painting and Sculpture in Europe, 1780 to 1880, The Pelican History of Art, xxii + 288 pp., 192 pl., 22 figs.

Baltimore: Penguin Books, 1960. \$12.50.

This new volume of the Pelican History of Art attempts something that is needed in English: it treats the art of the continent as a whole. From a high vantage point the author sees influences that weave their ways from one school to another, and notes general international tendencies that are seldom heeded in histories of particular schools. Out of the variety of styles and personalities which the century (1780-1880) produced, he finds that one theme, the concern with the external appearance of nature, predominated even through the classic and romantic schools. His century, then, ends in 1880 "in an apotheosis of the optical image of nature," just as Cézanne's definitive style, "a Copernican turning-point, . . . ushered in a new age in painting."

Dr. Novotny did not produce this book simply to prove his recurrent thought-provoking generalizations—he was also writing a carefully considered and balanced history of art. The organization is the familiar one; basically, classicism, romanticism, realism, and impressionism. Under each of these headings, and some subheadings, he reviews the achievements of each nation. A half of the book is devoted to art in Germany and Austria, and about forty percent to art in France, with no implication that this allotment of attention corresponds to the importance of these respective schools. For each chapter the author gives a paragraph defining the subject. Individual artists are then taken up with a minimum of biographical detail. The artist's theories, if significant, are summarized and related to a generalized criticism of his oeuvre with references to specific works whether illustrated or not.

Any attempt to compress the painting and sculpture of such a rich and diversified century is foreordained to have faults. Some readers will object that the author never pauses to analyze a painting; he simply refers to it to make a point. Frequently the reader is apt to feel that he is perusing excerpts from Thieme-Becker, especially in the characterizations of those artists whose work is not illustrated (in chapter nine about two-thirds of the artists mentioned are in this category). The stylistic definitions are provocative; especially the variations that Dr. Novotny adduces for Biedermeier. The only important shortcoming of the book, however, is the English which is frequently so teutonic in turn that the meaning is obscured.

The serious student and scholar will find this new Pelican volume stimulating reading and of value as a reference handbook. The illustrations, which are numerous, of high quality and well chosen, will also be welcome to the teachers who may wish to use this book for reserved reading assignments.

G. HAYDN HUNTLEY
Northwestern University

R. M. Cook

Greek Painted Pottery, xxiii + 391 pp., 44 figs., 56 pl.

Chicago: Quadrangle Books, 1960. \$12.50.

This is as thoroughgoing a review of all aspects of Greek painted pottery as exists, I believe, in any language. It is a book which will serve well as an introductory handbook, especially for those who mean to do more than just skim the surface, and at the same time it will also be used as a reference work by scholars, who will find in it much valuable information not easily available elsewhere. There is, first, a concise account of the development of Greek pottery from Protogeometric to Hellenistic, which comprises two-thirds of the text. That more than half of this account is devoted to "The Orientalizing and Black-figure Styles" in all their manifestations may be in part a reflection of the author's special interest, but it is also indicative of the importance of the formative period. Certainly the author has not tried to submerge his personal beliefs and opinions, but in most instances they are clearly recognizable and they make the book the more interesting. While most of Cook's opinions are sound, I would question his insistence, which runs like a leitmotif through the first part of the book, on the autochthonous nature of Protogeometric and Geometric pottery, and even of the human figure style of Orientalizing ware. How the ornament of Attic Protogeometric pottery is derived from Mycenaean (p. 8) is not shown, though it is stated that there is a gradual and continuous evolution from Mycenaean to Geometric (p. 6), uninterrupted by the Dorians. To substantiate such statements would be far beyond the scope of such a general account; should they not then be stated less authoritatively?

In tracing the development of Attic black-figure and red-figure vase-painting it was of course necessary to hit the high spots and name the few great names, but only in the brief chapter on the pottery industry and in discussing the work of Beazley in particular (in the history of the study of vase-painting) will the uninitiated reader get any idea of the complexity of problems of attribution, of the great numbers of painters who have been named, of the fascinating work that has been done in recognizing not only the individuality and style of the painters but even changes in their style.

The usefulness of this book as a reference work is greatly enhanced by the chapters on shapes, on technique and on inscriptions, by the critical statement on chronology, both relative and absolute, and by the discussion of the pottery industry. The chapter on "Uses for Other Studies" begins with the following statement: "Greek historians have usually learnt little about archaeology and Greek archaeologists have thought little about history, so that the historical conclusions they draw from archaeological evidence are often discredibly naive." I do not feel that this is now generally true nor that it has been for some time; such a questionable statement mars an otherwise

Careful exposition of the ways in which pottery may be used as evidence for dating, for trade, and concerning daily life and mythology and religion.

The chapter, "The History of the Study of Vase-painting," is one of the most interesting in this book and will provide proper perspective in using the vast literature of the field. That literature is well outlined in the extensive bibliography arranged by chapters and, within them, by regions; the author includes comments and evaluations for most of the items. This is supplemented by a "Note on Museums" which lists the major collections of Greek vases and notes the sources of the vases in them and the catalogues which have been published. In the Glossary, too, there are often original definitions and comments giving the author's feelings about various usages.

While the text is nowhere dull or uninteresting, the plates are. Photographically good, they are not arresting. Although there are 97 figures on the 56 plates, they are not adequate to illustrate the detailed treatment in the text. Often whole groups are not illustrated or are represented by but one figure. No doubt expense is responsible for reducing the number of plates, and the book is already sufficiently costly. Yet a recent handbook of Greek Art that costs but two-thirds the price of this volume has over 500 excellent photographs. Greek painted pottery requires adequate illustration for proper appreciation, or even for understanding of the text, and the lack of it tends to decrease the value of even the best text. It is unfortunate that Cook's excellent account of Greek vase-painting is thus lessened in effectiveness.

SAUL S. WEINBERG
University of Missouri

Ludwig von Baldass

Hieronymus Bosch, 242 pp., 169 ill. (48 in color). New York: Harry N. Abrams, 1960. \$18.50.

Robert L. Delevoy

Bosch, 143 pp., 52 ill. in color.

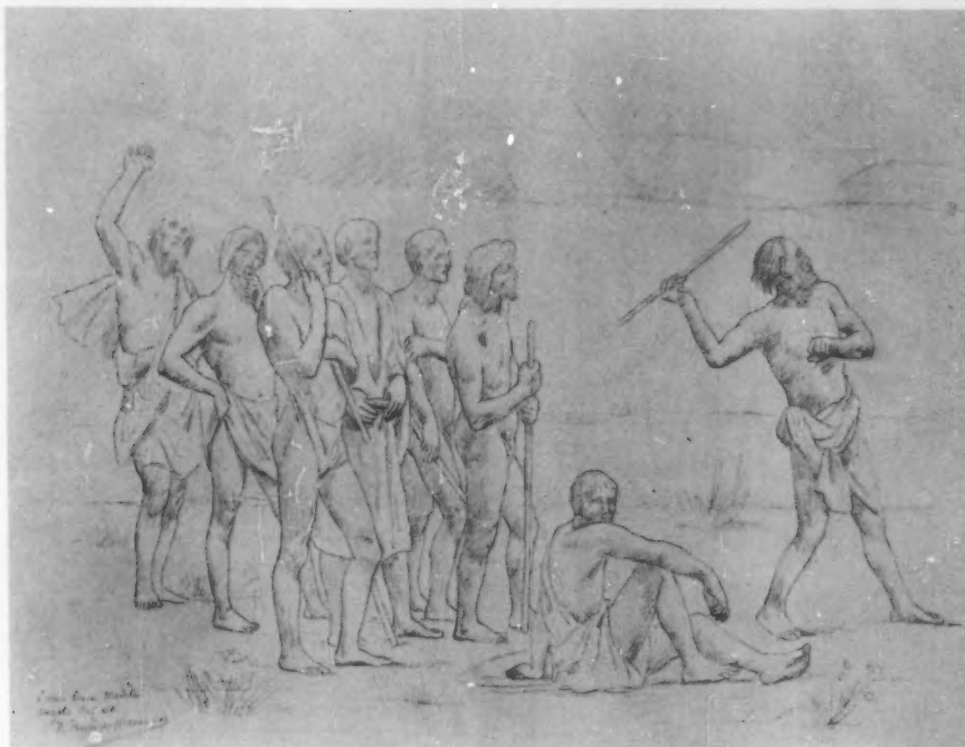
Lausanne: Albert Skira, 1960. \$5.75.

American students will welcome Ludwig Baldass' *Hieronymus Bosch*, published by Schroll and distributed by Abrams. Originally published by Schroll in 1943, this is a translation of the revised edition of 1959; it is now the chief scholarly book on Bosch in English. The organization follows that of the 1943 edition; an extensive text, a body of large plates, forty-two of them in color, followed by notes and bibliography revised by Günther Heinz. Taking these in reverse order the notes are both a catalogue of ascribed works and a selective summary of old and new interpretations, though who said what is not always clear. The scholarly niceties have not been rigorously observed in the manner of some recent exhibition catalogues in the Flemish field. There are also some significant omissions; *inter alia*, Panofsky's discussion in his monumental work of 1953, Fraenger's 1957 article, and this reviewer's article on witchcraft in Bosch in the 1957 *Art Quarterly*.

The plates reflect Baldass' latest conclusions as to the authentic works, thus such works as the Cologne Nativity and the Philadelphia Adoration of the Magi, though still discussed in the text, no longer appear in the plates.

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Since some works appear in full in both color and black and white, the deletions are to be regretted. There are now more details in color, those added for this edition definitely higher in quality. Fewer drawings are reproduced, again reflecting deletions from the ascribed works. Some small errors occur: for Pl. 76, 93 on p. 47 read, Pl. 86, 93; for Pl. 6 on p. 31, read Pl. VI.

The text is largely unchanged from the 1943 edition, though the author acknowledges as important a few recent contributions. The impressive quality of the text has been pointed out by K. G. Boon in his excellent review of the 1959 German edition (*Burlington Magazine*, Oct., 1960) and the reader will agree wholeheartedly. A brief introduction to the life of the painter is followed by a discussion of various aspects of subject matter, then the drawings, the formative influences, development, and finally the sections which reveal the core of the author's approach. These deal with Bosch's image of the world, and his place in northern painting. He favors Dollmayr's conception of Zoroastrian dualism, and the scholarship of Tolnay. If Bosch's pessimism was carried as far as Baldass seems to think it was carried it would make the painting doubly astounding for he leaves Bosch without a motive for working. He sees Bosch's lack of contemporary references in his painting as caused by his pessimism and his pronounced symbolism; his inventions are attributed to the same attitudes. Given the mediaeval belief that the oldest authority is the best authority, why Bosch only went back to the early 15th century (actually he went back to the 12th century) is a question unposed by Baldass.

One feels that Baldass made up his mind in 1943 and has weighed recent publications far too lightly. The recent approach has been strongly iconographical and Baldass says he favors this approach though in certain cases he makes strange restrictions, e.g., "A still obscure astrological scene by Bosch can only be convincingly explained with reference to a planet-picture if the majority of features to be interpreted also occurs in the planet-picture" (p. 70). Why numerical dominance is necessary is not explained. Should one apply this majority argument to stylistic borrowings, such as those from the Master of Flemalle, Rogier or van Eyck it becomes patently absurd. The foregoing is clearly a question of method which the quotation forces into the open.

The method may be the reason one leaves the book, no matter how impressive the overview in the later chapters, with the feeling that the key, if there is one, is still to be found. One is not alone in this; Delevoey (see below) and Panofsky in 1953 with his characteristic wit, also approached this conclusion. It seems to this reviewer that iconography, or more correctly, iconology, as employed by recent writers points the way. Baldass' presentation of the use of individual motifs by Bosch seems a partial denial of their importance; certainly the appeal to the modern viewer, and probably to the viewer of Bosch's own day (we must remember that he had aristocratic patrons) is as Baldass acknowledges due to the artistry of his combinations of didactic motifs. Greater weight must be given to individual motifs, for these are the building blocks, which Baldass' subject matter

divisions tend to fracture. Let us point up the problem by specific references.

He depends strongly on the Prado Tabletop when he discusses the appearances of the Sins in later works. Further, he states that their invention in the Tabletop "in every case, down to the smallest detail, is unquestionably to be attributed to Bosch himself"; no iconographer would dare make that statement. One has only to refer to Dürer's *Dream of the Doctor* to see that Bosch did not invent down to the smallest detail. Clearly he adapted an existing tradition, more exactly existing traditions, for the Tabletop presents not one but two systems of iconography. The Sins in the Hell medallion are at variance with the central scene representations, and both manners appear in later works. Thus at the outset there is an unresolved problem. Nor does he give due credit to the influence of manuscript illumination on our painter. Bax' and other contributions are too little acknowledged. To correct what seem to be erroneous conclusions, a few detailed comments related to the treatment of the Lisbon Temptation of Anthony may be in order here:

Baldass sees the influence of Schongauer's Temptation of St. Anthony on Bosch's Lisbon triptych; the motif on the left wing is far more directly related to the Master of Mary of Burgundy. That this reviewer derived the Anti-christ idea from Lotte B. Philip is incorrect. It was presented in lecture form at the College Art Association meeting in January, 1953, in dissertation form earlier, etc., and to misrepresent my view as one based on astrology is particularly annoying since the Lisbon triptych was specifically treated as a pictorial *summa* of mediaeval thought. However, astrology plays its part in Bosch even though, for example, neither Baldass nor Heinz mention the Conjuror as a motif derived from Luna planet-pictures. The one idea Baldass takes from this reviewer's article in the 1957 *Art Bulletin* suggested to him a travesty of Holy Communion, despite the fact that the wine only is present to be so considered, the wafer being absent. Yet after the 13th century the wine was never received by the communicant, only the wafer. This is still the practice. How the era viewed travesties of Communion and the Mass can be seen in the article on witchcraft Baldass did not read.

A few more doubts of a general nature: Baldass cites the influence of the Limbourgs and German engravings; the influence of Flemish or Dutch manuscripts and prints is far more likely; town scenes of the early 15th century are quite different from those of Bosch and the Netherlandish printmakers of his time; that saponification has revealed pentimenti in works attributed to Bosch cannot be taken as incontrovertible evidence for originality—all copyists are not literal transcribers. If all the works called copies of Bosch were derived directly from Boschian originals his oeuvre catalogue would have been vast indeed. The conception that copies exist of lost drawings certainly multiplies unnecessarily the already existing difficulties, while the consideration of the Louvre drawing of a man and a cauldron as by Bosch and related to the beggar with the hurdy-gurdy in the Lisbon triptych is highly doubtful, particularly since the figure is wearing a hat with ear lappets of a type prevalent in Bruegel's time but nowhere to be seen in any work Bal-

dass accepts as from the hand of Bosch.

In sum it is the opinion of this reviewer that the many excellent qualities of Baldass' approach far outweigh his reluctance to accept recent contributions, and despite his tendency to depend more strongly on literary sources; equal weight with artistic sources seems a way more likely to the discovery of the elusive key.

Robert L. Delevoey's *Bosch* is an excellent introduction intended for the uncritical reader. The numerous though rather small illustrations of works the author considers original are all in the usual Skira color, the details of course coming off best. The bibliography is very good indeed, and is one of the chief features of the series, *The Taste of Our Times*, to which the book belongs (one may question the inclusion of Freud as part of Bosch's Cultural and Historical Background).

The author has picked his way as carefully as he could between the divergent points of view on Bosch and his works. Occasionally, and this was inevitable, he has slipped off his treacherously weaving tightrope, to fall on contradictory conclusions. He is not to be blamed unduly for the task is an impossible one at present. Delevoey approaches Bosch via subject matter and a rough chronology, "the utmost we can hope to detect being some fleeting sequence of intentions." "What we hope to trace is the ebb and flow of Bosch's creative thought, as its forces gather strength, reach their culmination, and relax." His chapters are really subject matter divisions with titles such as, *The Phase of Doubt*, *The Dawn of Hope*, etc. thereby mixing the organic and the psychic. More details and conjectures are given of Bosch's life than are found in Baldass, though 'sHertogenbosch is conceived as a provincial center in which du Hameel kept him in touch with the outside world, and in which Erasmus was acquainted with Bosch; assertions given without supporting evidence. Delevoey stresses the fact that Bosch is not a modern painter, discourses on the 15th century mentality, and on alchemy, later drawing from various studies to present what Bosch (presumably) read. He follows Baldass in considering Bosch as "except in a few particular instances" having invented everything in his demonology; when he turns to the individual works and their varied interpretations in the literature, the few become the many. A more rigorous, scholarly discipline would have revealed the contradictions here as elsewhere. He may be chided for toying with the idea that Bosch took a "phantasmogenic drug so as to give free reign to his subconscious self," and, following Tolnay's original lead, his dabbling with psychoanalysis leads to a discourse on fire which "keys up the impulses of opposition and contradiction, and leads the dreaming mind to combine the most conflicting elements in a single image" (p. 77). One may remark that fire is often absent in many complex works, and that Bosch as painter was not a dreaming mind.

The Prado Tabletop is seen as having a different hand in the medallions, and the Conjuror is considered an original work related to Flemish proverbs; the Rotterdam Marriage at Cana is also considered as original and "plainly aims at stigmatizing heretical practices in which fellow members of the *Illustre Vrouwe Broederschap* may [sic] have indulged." The Lisbon



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triptych "is at once an ultimate attempt to revitalize a decaying humanism and an intriguing prelude to the Renaissance" (one suspects here either a horrible mistranslation or that the author has been carried away by his own occasionally overfull phraseology, which at times recalls Malraux. Is it because they have the same translator?). Like Baldass, Delevoey sees a black mass taking place in the central panel of the Lisbon triptych, the inconspicuous top hatted figure considered as master of the revels as a tonsured demon recites the black mass. This is obviously contradictory, if it were a black mass, which the reviewer thinks it is not, the master of the revels would be reciting it; Delevoey obviously disregards the relation of the demon with the book to Antonine temptation iconography. The Prado Garden of Earthly Delights is seen as possessing, *inter alia*, "a complex symbolism in which each color conveys a message," an idea which might prove fruitful if carefully tested against other works by Bosch. Equally interesting is Delevoey's concept of the Louvre Ship of Fools as containing levels of meaning, the ship being seen as a symbiosis. It is to be regretted that the idea of different levels of meaning was not carried further (an interpretation following the medieval progression; literal, analogical, moral, and anagogical, might also prove extremely fruitful, and is here suggested as an avenue to further and significant insights into Bosch).

Within the limitations imposed upon him, Delevoey presents a good collection of recent conclusions on Bosch, and conveys the complexity of the artist and his era. His occasional lapses such as the bald statement of the painter's Protestant convictions, and given the level the author aimed for, do not detract too greatly from his attempt to synthesize the disparate varieties of the great synthesizer he discusses.

CHARLES D. CUTTLER
State University of Iowa

Klaus Lankheit

Franz Marc: Watercolors, Drawings, Writings, tr. Norbert Guterman. 55 pp., 24 pl. (16 in color). New York: Harry N. Abrams, 1960. \$17.50.

Werner Haftmann

Emil Nolde, tr. Norbert Guterman. 140 pp., 74 ill. (55 in color). New York: Harry N. Abrams, 1959. \$15.00.

Franz Marc: Watercolors-Drawings-Writings is a book intended for the layman and art lover. In format it is like several other books by the same publisher, a novel cross between a book and a portfolio of high quality color reproductions. Frankly assembled as a luxury edition by Verlag M. DuMont-Schauberg of Cologne, in association with Harry N. Abrams, this folio volume consists of sixteen reproductions of Franz Marc's opaque watercolors selected by Dr. Klaus Lankheit, who also wrote the text. The reproductions slip into black or white pockets which also serve as mats for the prints which may be removed and hung on a wall. Two separate mats for this purpose are supplied on the inside back cover. The drawings are printed on a light gray cross-grained paper together with an accompanying text selected from Marc's writings. These pages are

inserted between the folders and serve as guards to protect the exposed face of the prints.

The title page is faced by a fine photograph of Franz Marc, whose brief elaboration of Schopenhauer's idea that the world of will has precedence over the world of representation introduces the reader to Dr. Lankheit's text. Dr. Lankheit briefly follows Marc's "progress from the image which merely reproduces appearances to archetypal images." A four way relationship and mutual affirmation exist among Lankheit's text, the drawings, selections from Marc's writings that accompany the drawings, and the watercolors themselves. The selection of the watercolors includes a number that have not been seen frequently heretofore. There is no attempt to give a chronological development, in fact the earliest watercolor is dated 1910, with the major portion falling in the year 1913. Thus these works represent a culmination rather than a development. Chronologically and stylistically they are parallel to the *Botschaften an den Prinzen Jussuff*, a series of postcards sent by Marc to Else Lasker-Schüler in 1913; which George Schmidt has declared to be one of Marc's most poetic productions.

This is not a scholar's tool. There are no notes, no bibliography and no index. However, as a popularization of an artist's work it is dignified by the discrimination and sensitivity of a scholar coupled with the skills of a book designer and craftsman. One can only wish that more popularizations were the result of such fortunate conjunctions.

The second book, Werner Haftmann's *Emil Nolde*, is somewhat more sober in physical presentation, but gains its interest because it is one of the first monographs dealing with Nolde's oil paintings. Haftmann concludes his introductory essay on Nolde's work by saying: "It is an art at the mercy of a dark stream of images, whose sources remain lost in an altogether unverifiable domain, deep underground. It is an art always on the brink of failure, an art poles apart from classical clarity. It is rooted in the depths of the unconscious mind, and is at home in regions where myth is born in the whisper of primeval memories. Images that rise to the surface from the depths do so explosively: they often appear as masks of terror, figures of legend, grotesques. This art is thoroughly un-Latin, thoroughly Nordic; Nolde's visions remained closely bound to his homeland."

For those to whom art is a balance of reason and tranquil emotion, the art of Nolde with its mythic religious motivation, its Dionysiac frenzy and sometimes brutish strength will hardly merit serious consideration, even under the insistence of Haftmann's prose, which sometimes approaches the lyricism of Pater.

Haftmann endeavors to place Nolde in the context of his time by indicating Nolde's relationship to the efforts in the Western World to invent new pictorial images consistent with twentieth century concepts of reality. He draws on Nolde's own writings and secondary sources to characterize the man and the artistic influences which the artist either accepted or rejected. He describes how Nolde, after he had assimilated Impressionism, arrived at the idea that "... once color, sign, ornament, and rhythms no longer serve the purpose of reproduction but that of evocation, painting acquires a whole new range of possibilities." Between

the years of 1906 and 1913, the art forms of the primitives he had seen in ethnographic collections confirmed his idea of an "evocative surface" and enabled him to attain a formal structure characterized by broad flat surfaces in which diffuse space gave way to glowing color planes often linked by rugged, rhythmic arabesques. Objects were reduced to expressive signs dramatically pushed to the foremost picture plane. The discovery of a formal structure that could give inner feeling visible form was the release needed to free Nolde's neurotic religious feelings into a full flow of expressionistic images.

In closing his essay on Nolde and his work, Haftmann says: "Step by step, from fairy like, anecdotal, allegorical, Böcklinesque expressions of a pantheistic feeling for nature, Nolde went on to conquer the successive means for raising his inner responses to life and nature to the realm of the visible, with less and less reliance on metaphor. Because this was achieved in isolation, its bearing upon the major tendencies of painting of our century is all the more remarkable." It is difficult to ascertain what is meant by the term isolation in this case. All art is ultimately produced in the isolation of an individual mind, but it is an isolation reflecting the sum of that individual's experiences. That Nolde's experiences in the world of art were many and varied is attested in every page of Haftmann's book. True, Nolde was not a gregarious man but he traveled extensively, and during the course of his life he carefully scrutinized Goya, Manet, the Impressionists, Van Gogh, Munch, Ensor, Art Nouveau, primitive art, and his own German contemporaries, to mention only a few that Haftmann himself has noted.

In a more objective vein Haftmann gives a complete biographical summary which he prefaces by an exact count of the oil paintings and graphic works executed between 1896 and 1951, and which he further expands in a detailed chronology by listing the number produced each year. One might wish that Haftmann had gone on to make a catalogue of the one thousand one hundred and twelve paintings; but the unwillingness to tackle a task of such magnitude is far more forgivable than the omission in the present work of any kind of an index beyond a table of contents.

Haftmann's forty-six color plates are well selected to follow the chronological development of Nolde's style. The page facing each plate carries the title, date, and size of the painting as well as the location and collection, when other than that of the Nolde Foundation at Seebüll. In the accompanying text the author describes the work and frequently indicates its significance in Nolde's development, its relation to Nolde's other work or to the work of other artists.

There are times when Haftmann's logic is vague, as, when in commenting on a portrait of a woman he concludes by saying: "to Nolde art was inextricably bound up with deep problems, with violence, the exotic, the extraordinary. This is why the portrait remains a sketch, almost an unfinished work." At times he sees more than the given data would warrant, as when he says: "the dominant dark raspberry red, which has a surprising 'alien' quality, renders the dim artificial light of the night club with its cheap plush furnishings." The



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Slovenes, to which these lines refer, contains a man, a woman, a bottle and two glasses seen against a blank wall. There are no furnishings, plush or otherwise, and there is no indication that the light is artificial.

A more serious consideration would be Haftmann's lack of negative criticism. He cites Paul Klee who says of Nolde: "His is a creative and human hand, a hand not devoid of heaviness, writing a script that is not without flaws." But the reader will have to search out these flaws for himself—Haftmann belongs to the school that accentuates the positive.

The physical presentation of the book maintains the standard of Abram's publications. The color plates are reasonably faithful in color and register, although a dull rather than the glossy surface might have been preferable. It is lamentable that typographical errors illustrated by such lines as "Here we can see how realized them" (opposite plate 12) and "Russian peasants crowded with their bundles" (opposite plate 17) should mar the text.

Haftmann contributes no new hypotheses to Nolde's *oeuvre* or the development of German Expressionism. But his study (which is far from definitive) should give fresh insight to the layman and serve as a starting point for more intensive analytical efforts.

D. W. LAGING
University of Nebraska

Michel Seuphor

The Sculpture of this Century, tr. Haakon Chevalier. 372 pp., 411 ill.

New York: George Braziller, 1960. \$15.00.

Will Grohmann

The Art of Henry Moore, tr. Michael Bullock. 279 pp., 239 ill. (12 in color).

New York: Harry N. Abrams, 1960. \$15.00.

Modern sculpture is at the moment more exciting than modern painting and the interest in this art which for decades has only been slight has grown in proportion to the important works produced by an ever increasing number of gifted artists. Mr. Seuphor has now added to the existing recent comprehensive studies of this subject written by A. C. Ritchie (*Sculpture of the Twentieth Century*) and C. Giedion-Welcker (*Contemporary Sculpture*) his own interpretation as well as a dictionary of artists and their works. The first part of the volume is devoted to Arguments on Modern Sculpture, to Rodin, the Sculptor-Painter, the Cubist Sculptors, Boccioni, Bourdelle, Lehmbruck, Modigliani; the Birth of Abstract Sculpture; Brancusi; Pevsner and Gabo; Gonzales; Freundlich; Calder; Moore and Hepworth; Arp; to Figurative Sculpture; Present-day Sculpture in France; Present-day Sculpture in Great Britain; Present-day Sculpture in Italy; Other European Countries; America; to the question of Sculpture and Architecture, and finally, to the Relief. The second part consists of the Biographies in alphabetical order. An intelligent, clear reasoning, exact data, well-chosen representative works and personal photographs of the artists—these are the distinguishing marks of Mr. Seuphor's important contribution to the new literature on modern sculpture.

A complete bibliography of Henry Moore's work comprises today several hundred items. Moore is the best-known sculptor of this second

modern generation which, adapting and developing the revolutionary ideas of the Continental avant-garde, made them acceptable to a wide public. Will Grohmann gives a lively account of the artist's personality, of his Englishness and his international status, of the development of his art and his ideas as well as of the main themes of his entire opus, such as the Reclining Figures, The Abstract Compositions and the Stringed Figures, Heads and Helmets, Shelter Drawings, Family Groups, Mother and Child, The Warrior and the Seated Figure series. Single compositions such as King and Queen, Sculptures on Buildings, Standing Figures, Glenkin Crosses and also the latest production are described and analyzed in detail. It was a good idea to break up the chronology of Henry Moore's work which dominates the main volumes on him hitherto published and to group them. A rich, varied and at the same time simplified picture thus emerges replacing a confused one.

Both volumes are well produced and good examples of a pleasing lay-out and agreeable print.

J. P. HODIN
London

E. H. Gombrich

Art and Illusion: A Study in the Psychology of Pictorial Representation, Bollingen Series XXXV, 5. xxxi + 466 pp., ill. (11 in color).

New York: Pantheon Books, 1960. \$10.00.

Ernst Gombrich's *Art and Illusion* is a study of some of the complex factors which affect human visual perception and which must also be accounted for in studying the history of styles in the visual arts. Moving beyond traditional notions of how we perceive the world and how representation in art "imitates" nature, Gombrich uses modern psychological theories to abolish absolute distinctions between "seeing" and "knowing" as explanatory principles for "stylization" or "naturalism" in the arts. He shows how complex an event the simplest perception of a natural object or a schematic image must be, involving simultaneous factors of "psychological set," perceptual readiness, cultural valuation, and the like. Perception is a dynamic transaction between the perceiver and the object or image which is perceived and involves learning, matching, and differentiation of information received against schemas or anticipatory projections supplied by the responding organism.

There is no such thing as an "innocent eye" and the "mind" does not exist as a *tabula rasa* which imprints a mosaic of sensations and then builds them into concepts or ideas. Gombrich rejects both the simple isomorphism of traditional gestalt theory and the Lockean tradition of straight empiricism just as he rejects faculty psychology or spiritualistic theories of a "will to form." He believes that the most useful theory is one which involves the "search-light" anticipations of visual hypotheses which classify cues or clues from a stimulus object and progressively differentiate and match these cues in a learning process.

Since all image making is a problem of constructing or manipulating cues which the perceiver will match with his experience of the world, images which create illusions of "reality" or which have a representational func-

tion must provide a pattern of cues which will be interpreted by the perceiver as analogous to the stimulus objects of his world. Illusions of space and volume, of texture and tone, of atmosphere or expressive gesture are created by configurations which are schematic rather than literal. These can range in complexity from doodles to photographs or magic realism, but all images are "stylized" and involve relationships of motifs and "translations" as a map involves motifs and relationships which "translate" a geographical area in nature.

In Western art, there has been a long tradition of building up modes and methods of image construction which will provide, within a cultural context, more or less reliable cues which all perceivers will identify in much the same way. Traditional types have a powerful conservative force, so that innovations such as Constable's or Monet's have to be matched against prevailing traditions and the spectators frame of reference must be adjusted if he is to "see" the illusions these innovators have learned how to construct. Since images are full of magical potential and may affect basic notions of order in the world, the changing of styles involves shifting values in a wide range of responses and may well be greeted as grotesque, "unnatural," or iconoclastic. The blindness of perceivers to new modes of representation is easier to understand when we remember that it is not just a matter of clearing the scales from one's eyes to see the truth, but rather a question of significant rearrangement of complex patterns of expectation which have primary cultural relevance when it is necessary to "see" an image which deviates from a conventional or traditional norm.

Since image making and the perception of images is in large part a function of culture, Gombrich can study the problem of variation in representational schemata and the spatial and temporal distribution of styles in a historical way. Since styles in art are configurations of formal motifs and relationships which show constancies as well as variations in space and time, it is possible to date and place works in chronological and geographical patterns. When a style changes, this means that certain "sets" or attitudes have changed within a culture and it is possible to speculate about or systematically investigate the reasons or causes of this shift of pattern or change of cue system.

What must be avoided in inquiry is a ranking system which evaluates these changes against an absolute scale of natural to artificial, stylized to naive, or stylistically interpreted to uninterpreted. Since all perception is formative, all style is cultural and Constable and Cimabue are both "artificial" artists. They are "artificial" in different ways, of course, and Gombrich's argument becomes unnecessarily labored when he assumes his reader will never have suspected this fact unless he has read modern psychological theory.

While Gombrich's approach is kindly and informative, and is directed to the layman as much as to the professional art historian, it is unfortunate that he seems to assume that the basic reaction to art which his readers will bring to these problems is a false dichotomy of either (1) that art imitates or reproduces nature exactly if it can, or conversely (2) that representation is not a part of form at all but is merely an extrinsic matter totally dissociated

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from artistic quality. While these two extreme attitudes may be current in the marketplace, few thoughtful non-professional people are so naive that they really think that art (whether *trompe l'oeil* or impressionist) copies nature exactly, and there are few who really believe that so-called "subject matter" does not involve a perceptual choice on the part of the artist which will affect the formal structure he evolves. The false dichotomy of seeing and knowing is a common one, but Gombrich spends so much time endlessly disproving it that he seems to give more credence to its plausibility than he ought. Moreover, his personal prejudice towards the cultural value of art which correlates with what may be called (in the older vocabulary) humanistic or naturalistic vision makes Gombrich unable to appreciate or accurately discuss the options of perception which "modern art" offers the perceiver with a different psychological set than himself.

He warns us that he is not writing *Art and Illusion* in defense of traditional art or as a diatribe against modern, "non representational styles." He tries hard not to let his laudable concern for the values of accumulated technical practice in representation mar his impartiality. Yet a stated concern is that the vulgar misunderstanding of the art of the past as "mere representation" and the failure of some of our contemporaries to think of illusion as anything but a sign of creative laziness or lack of imagination will result in a loss of value for older art in our culture. This is all very well, but why is the author unwilling to see cultural factors of a complex kind at work in an art which transforms this tradition and which makes the new art a plausible if not a necessary expression of a broadly based view of experience in the modern world? One reason is that Gombrich quite correctly refuses to become a historicist or a determinist who assumes that cultural changes are either necessary stages in a world historical evolutionary pattern or that whatever is inevitable and therefore right. But where are the varieties of response which he shows to exist in the past in his discussion of Klee or Picasso? They are submerged in an interpretation which sees modern art as primarily motivated towards the destruction of illusion in art and ignores not only the vital role of illusionist traditions and schemas in modern art (such as the persistence of older compositional patterns or of the frame in abstract painting) but also the fact that modern art is almost always a modification of a prior set which is based on illusionism. That is, his descriptions of how a modern painting looks would be more accurate if he saw how a Braque transforms an illusionistic expectation into another mode of perception which is "post-illusionist" rather than non-illusionist. Braque is interested in more than merely abolishing illusion, he is interested in transforming it into a new spatial structure which could hardly be of interest to anyone if it did not play elusively with temptations towards and reminiscences of an illusionistic sort.

Aside from his failure to be as subtle and perceptive about modern styles as he is about styles of the past and his didacticism in talking down to his audience, Gombrich's book is obviously provocative and intelligent. As a

book by an art historian it is truly revolutionary, but this revolution is sadly overdue and casts as much discredit on the obsolescence of most critical theory in the field as it does credit on the author who is finally aware of the inadequacy of traditional techniques of inquiry as applied to the tasks of the discipline. For example, Gombrich writes of the risks he is willing to take in foraging in unfamiliar fields in order to answer the vital questions of how styles change. He says in the beginning of his book that "the art historian has done his work when he has described the changes that have taken place" in the historical sequence and writes that it is not the historian's duty to explain why it is that "not everything is possible in every period."

Without arguing the second point, which is surely a problem which seems legitimately theirs to many art historians, how can the art historian as archeologist be sure that he is arranging his data properly when he cannot be sure that his own cultural bias and psychological set is not distorting the evidence he is measuring? Gombrich's whole book is an eloquent proof that the historian, like the scientist, inevitably interferes with the event he is observing, so that the older notion of the historian as the objective classifier of art objects in groups and periods is threatened as severely by the new theory (and has been discussed as a problem in practical, operational inquiry for some time now) as are the older notions of perception. The question which must be asked is not "whose business is it to explain why everything is not possible in any cultural situation" but rather, how can one proceed at all without asking it.

A final criticism of Gombrich might be that he has not gone far enough afield himself. One might hope that he would follow *Art and Illusion* with a study of the usefulness of cultural (as opposed to "philosophical") anthropology as a model for art historical theory and practice. In this way we would have a fuller picture of the true relevance and operation of his new perceptual theory as it may be applied to the problems of style and the history of styles. Meyer Schapiro has already indicated the desirability of this frontier in his article on "Style" in Kroeber's anthology, *Anthropology Today*. Except for his limitations in discussing modern art, Gombrich's cultural framework for understanding the cave art of paleolithic culture, the archaic conventions of Egyptian art, or the "Greek revolution" is sufficient to support his major thesis, but it is worth noting that he does not comment in any significant way about the cultural roots of a preference for illusionistic styles in Western art, a preference which fills so much of his argument as something assumed or taken for granted. Further explanation of why illusion is a factor in Western art would help us to understand the reasons why Gombrich is disturbed at contemporary misunderstandings of its perceptual nature and cultural role.

Gombrich's book, then, is not a perfect book, nor is it really quite as revolutionary as most reviewers have seemed to believe. It should serve, however, as a warning to graduate schools and other art departments on the college level that much of their teaching practice is obsolescent or obsolete. If the book has the

kind of impact it ought to have, we may look forward to a considerable activity of re-evaluation of critical theory and practice in the profession and perhaps some attention to what the social sciences have to offer to the humanities. I suspect that there will be more resistance to *Art and Illusion* among the learned than among laymen. If my own experience is any proof, I have found that the average freshman taking art courses at Lawrence College is more receptive to and, however inarticulately, more aware of the premises of Gombrich's book before he studies art than are my colleagues in the humanities in general or my colleagues in art history in particular. If *Art and Illusion* is read and understood by art historians as well as by book reviewers and interested laymen, there will be less published illusions about art and illusion in art will be free from the twin fallacies of total irrelevance or of the status of an idol of the tribe. That would truly be a revolution.

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Jean H. Hagstrum

The Sister Arts: The Tradition of Literary Pictorialism and English Poetry from Dryden to Gray, xxii + 337 pp., 32 ill.

Chicago: University of Chicago Press, 1958. \$7.50.

The problem of the analogies between the arts in a given period and the translatability of these analogies into the media that can best render them is a perennial challenge to craftsmen and their critics. The present volume is not concerned with establishing the superiority of one medium over another; it addresses itself rather to the creative effect of the visual arts upon the English poetic imagination of the late seventeenth and early eighteenth centuries. Hagstrum has largely dissociated himself from abstract speculation about the *Zeitgeist* and has focused instead upon "individual artistic uniqueness" as demonstrated in the poets' manipulations of their visual memories of a particular piece of sculpture or painting within the specific contexts of their own poems. Hagstrum's recognitions that "good art also imitates other art, both in the same and in other media," and that "pictorial imagery is most effective when it is in some way or other metaphorical rather than purely descriptive or purely imitative of visual reality" give initial cohesiveness to the study.

To provide the backdrop for his treatment of the English neo-classical poets, Hagstrum has given much space, and rightly so, to a perceptive and selective explication of the *ut pictura poesis* concept in literary criticism from Plato to Lessing. With the latter's animadversions he deals skillfully and subtly, making a cogent if somewhat overstated point about the probable results if his limits were followed literally. From Hagstrum's own synoptic treatment of theory grows his naming of the kind of poetry "that in its way strikingly illustrates the association of verbal and graphic art." This he has labelled, with the writings of Lucian and Philostratus in mind, "iconic," for "in such poetry the poet contemplates a real or imaginary work of art that he describes or responds to in some other way." The paradigm of such poetry is, of course, Homer's long passage on

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the shield of Achilles. In his detailed treatments of later examples of this type, especially the illusionism of the *Greek Anthology*, the iconic prose of the ancients, the religious pictorialism of medieval Christianity and the secular pictorialism of the Renaissance, Hagstrum reveals discernment in his choices and diligence in his assimilations of a wide body of primary and secondary sources. His chapters on the baroque and neo-classical periods are very fine.

When he turns, in the second half of the book, to specific analyses in depth of the works of Dryden, Pope, Thomson, Collins, and Gray, and of the meanings attendant upon their *visibilia*, he combines theory and practice to an admirable degree. These discussions can neither be abstracted nor summarized, since they must be read with the poetic texts at hand and correlated at all times with the superb and persuasive reproductions at the back of the book of works by Ripa, Correggio, Rubens, Caracci, Reni, Caravaggio, Raphael, Poussin, Reynolds, to name but a few. Hagstrum ranges widely and soundly—from Marino to James Harris, from Shaftesbury to Alderman Boydell, from Ariosto to Milton, etc.—but one does not feel that he is ostentatiously parading his reading or obfuscating what he thinks is the nature of pictorialism with a roll-call of the greats. It is a tribute to Hagstrum that he can move so nimbly through the centuries, distinguishing the complex and many-levelled relationships between literature and the arts, and produce a gracefully enthusiastic, yet closely-packed volume such as this.

MARCIA ALLENTUCK
New York City

Art Nouveau: Art and Design at the Turn of the Century

Peter Selz and Mildred Constantine, eds., articles by Greta Daniel, Alan M. Fern, Henry-Russell Hitchcock, and Peter Selz. 192 pp., 186 ill. (1 in color). New York: Museum of Modern Art, 1960. \$6.50.

One of the most valuable functions of the Museum of Modern Art is its sustained publication program of scholarly exhibition catalogues with abundant text, illustrations and bibliography, handsomely printed and bound in hard covers. Peter Selz has followed this tradition in his catalogue of the Exhibition, *Art Nouveau: Art and Design at the Turn of the Century*, which opened at the Museum of Modern Art in New York last June and in the following year has circulated to Pittsburgh, Los Angeles and Baltimore. Perhaps sensing that the diverse character of this international movement in the decorative arts could not be adequately demonstrated in a gallery exhibition, the director has put together under the title of a catalogue a series of scholarly essays which refer only indirectly to the items on display. Long after the exhibition has been forgotten, this catalogue will be useful to students both for general information and as a guide to research. It is the most concise and cogent account of Art Nouveau which has yet appeared.

Since this movement affected to some extent all of the visual arts and was international in scope, an orderly presentation of the material allows several solutions, none entirely satis-

factory. Mr. Selz has chosen what is probably the best, a division into kinds with geographic subdivisions under each. There are four essays: *Graphic Design* by Alan M. Fern; *Painting and Sculpture, Prints and Drawings* by Peter Selz; *Decorative Arts* by Greta Daniel; *Architecture* by Henry-Russell Hitchcock; preceded by Mr. Selz's *Introduction*. The bibliography which has grown enormously since 1946 was prepared by James Grady. It lists 288 items.

In the introductory essay Mr. Selz presents the general background, the relationship to the English Arts and Crafts Movement of the 1880's and the contributions in ideas and works of art made by Ruskin, Morris, Mackmurdo, Crane, Wilde and Beardsley. Of particular importance was the theory of a unifications or synthesis of all the arts, "turning our artists into craftsmen and our craftsmen into artists". When applied to the design of a house this embraced wallpaper, light fixtures, cutlery as well as furniture and jewelry and even costume, and at the same time artists sought to express a synthesis between these household arts and the design of painting and sculpture. In fact, many of the most talented participants like Henry van de Velde and Peter Behrens began as painters, later turning to the decorative arts and architecture. Mr. Selz also traces the role of Symbolist concepts as they were transmitted from the poets, Verlaine and Mallarmé, to painters like Redon, Gauguin and the *Nabis* and thence influenced the design of the decorative arts, "expressing subjectively an idea by means of evocative and decorative form." This Symbolist concept is present not only in the familiar examples of Tiffany glass or Lalique jewelry, but in works of architecture like Horta's Tassel House and Guimard's Metro stations. As Endell wrote in 1898, "We stand at the threshold of an altogether new art, an art with forms which mean or represent nothing, recall nothing, yet which can stimulate our souls as deeply as the tones of music have been able to do." (Italics mine.) To the art historian this statement not only reflects the revolt in the nineties against naturalism, and the break with the historicism of the nineteenth century; it also thrusts a beam of light far into the future revealing a chain of affinities from cubism and Kandinsky to neoplasticism and on to abstract expressionism.

Although such terms as impressionism, expressionism, cubism and numerous others, whatever their inadequacies, have long ago been taken for granted, there still seems to be some uncertainty about the usage of Art Nouveau, especially since the movement was a target for numerous epithets. One of the essayists, Miss Daniel, seems to prefer *New Style*, although she later lapses into familiar usage. We may assume that in English Art Nouveau is the proper word, but it remains to be seen whether it will be accepted in its *pays d'origine* or by those faithful to *Jugendstil*.

Although the prophets of the new art (particularly Henry van de Velde) often violently denounced naturalism and the imitation of historic styles, we can now trace its innovations to many sources. Mr. Selz has indicated not only the more obvious ones like Japanese art, rococo, and nature itself, but also he finds surprising similarities in Celtic manuscripts,

Gothic structures, Blake's illustrations and Japanese batiks. The introductory essay concludes with a brilliant paragraph on the iconography of Art Nouveau and its implications for the modern movement generally.

Fritz Schmalenbach's dissertation on the "flat-surface" art (*Jugendstil: Ein Beitrag zu Theorie und Geschichte der Flächenkunst*, Würzburg, 1935), which followed Michalski's pioneering essay ("Die Entwicklungsgeschichtliche Bedeutung des Jugendstils," *Repertorium für Kunst Wissenschaft*, 1925), marks the beginning of scholarly research on the Art Nouveau movement after a long period of oblivion. Since the 1950's this research has assumed considerable proportions, particularly in the area of the decorative arts, as in S. T. Madsen's major study (*Sources of Art Nouveau*, New York, 1956). But Schmalenbach was particularly concerned with the significance of the two-dimensional style (*Flächenkunst*) which some critics still consider to be the most important contribution of the movement. Mr. Fern's essay provides us with a keen critical analysis and evaluation of this phase.

What are the essential characteristics of Art Nouveau graphic design—the whiplash curve? Yes, but this has occurred before in other periods, particularly early medieval manuscript illuminations. Is it (as Schmalenbach suggests) the flattening of space and consequent emphasis upon surface design? This we find in Celtic manuscripts and often in Japanese prints. Mr. Fern discerns in Japanese prints a quality that he calls "negative spaces, white shapes surrounded by lines or forms." He finds a similar technique in both Beardsley and van de Velde giving their designs a "calculated ambiguity." Another characteristic is found in the content of the work, its capacity "to evoke a peculiar sense of movement and mood." Although as Mr. Hitchcock has observed, it is difficult to describe in words the formal aspects of Art Nouveau, the reader should find these guideposts helpful, even though the technique described as "negative space" needs further exposition. Students of the history of graphic design will find excellent material on its development in England from Blake to Morris and Mackmurdo, in France with Maurice Denis, in Belgium with van de Velde, where in this author's opinion (shared by this reader), the first truly Art Nouveau designs appeared. There is an excellent account of poster design from Chéret and Grasset to Bonnard and Toulouse-Lautrec. Mr. Fern suggests the possibility of an autonomous stylistic development in poster design "which later joins and reinforces Art Nouveau." Of nearly equal interest is the transformation of lettering and typographical layout "harmonizing lettering in the total scheme." Not the least significant in this essay is the author's observation of formalistic analogues: an initial by van de Velde compared to his jewelry designs, a border illustration by Pankok, strikingly similar to a doorway by Horta.

In the second essay Mr. Selz studies painting and sculpture during the nineties and their relationship to Art Nouveau. Here we encounter a problem. If we accept van de Velde's idea of a unification of all the arts based on social and moral values and applied in practice to the decorative and household arts, this leaves

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but little place for painting—if a painting (or sculpture) becomes primarily decorative and subservient to the total scheme, it is no longer significant (according to modern standards of criticism) as a painting. Thus, there were few significant painters close to the movement proper: perhaps Toorop, Khnopff and Klimt—although we should not forget that many of the Art Nouveau architects and designers started as painters. As Michalski was the first to indicate, certain of the formal aspects of Art Nouveau—the flat surface, the curving contour—appeared first in French painting of the late eighties and early nineties—in Seurat and in the so-called synthetism of Gauguin and Bernard. To make this point clear it would have been desirable to depart still farther from the exhibits and illustrate Gauguin's *The Vision After the Sermon* or *The Yellow Christ* and perhaps Seurat's *Sunday Afternoon at the Grande Jatte* or *La Poudreuse*, rather than the examples chosen. However, the illustrations from the work of Bernard and Denis are quite closely related to Art Nouveau both in form and content. A little more might have been said about Gauguin's interest in the crafts which precedes that of van de Velde and other painters. Also, one wonders if his romantic yearning for the island paradise could not be seen as corollary to the Art Nouveau efforts of unifying art and life. The painting of the *Nabis* parallels the Art Nouveau style and indeed can almost be identified with it—particularly in Maurice Denis and the early work of Bonnard and Vuillard.

The division in kind necessitates occasional repetition and overlapping of material and also allowed a few omissions, although not many. There is no good reason for separating drawings of Beardsley or Burne-Jones from English graphic work of the same period nor the posters of Toulouse-Lautrec from his paintings. Conversely one is surprised to find the decorative work such as Mackintosh's tearoom murals or Klimt's mosaic frieze in the Palais Stoclet treated in the same chapter with the painting of Gauguin, Seurat and Munch. Be that as it may, this is a stimulating and provocative essay. Not only does it bring to light works of the lesser known painters of the period and show their relationship to the great post-impressionists, it

also invites one to reconsider the stylistic problems of the nineties.

The Art Nouveau movement with one or two exceptions produced but little in sculpture. The most important figure, as Mr. Selz has mentioned, was Georges Minne, although I do not see the need to consider the "almost rigid angularity" of his *Kneeling Boy at Fountain* as "counter Art Nouveau" as one critic has suggested (John Jacobus). Mr. Fern has described the chief characteristic of Art Nouveau style. In such a diffuse international movement, we should expect diversity within a larger unity. Thus, Minne, the Glasgow School and the Vienna Secession group tend occasionally to stress an angularity of pattern. Yet, other characteristics—flat surface, decorative color, symbolist content—identify their work with the movement. As for sculpture, one might have mentioned the impressionistic modelling of Rodin and Medardo Rosso which Minne, Roche and others employed. It also passed into the decorative arts such as the flowing forms of Gallé's and Tiffany's glass, and the "melted-wax" modelling of lamp bases, ceramics, and even architecture (Horta's residences in Brussels and Gaudi's Casa Mila in Barcelona).

I found no mention in any of these texts of the occasional use of symmetry and balance in Art Nouveau. Although much of the design is asymmetrical, the balanced composition is effectively used by Toorop, Hodler, Minne, and occasionally by others.

Miss Daniel's chapter on the Decorative Arts deals with the heart of the movement. Once again we find a definition of the "New Style." The reader consulting this book in order to inform himself on Art Nouveau should by now have a pretty clear idea of its main components. Her survey is a very satisfactory compression of the vast amount of material produced in this field (for comprehensive presentation see Madsen's book, cited above). I wish she could have included an illustration of the interior of van de Velde's own home at Uccle. This would demonstrate at a glance (if accompanied by the illustration of the dress designed for his wife) some of the essential aims of the Art Nouveau. Much that is taken for granted in modern interior design may be traced to van de Velde

in his "Bloemenwerf" house, not only for the bold simplicity of his style and the interrelationships of line, form, and color in the design of living and dining rooms—but also in kitchen and bathrooms. Van de Velde was the prophet of modern design in these areas of the house. Throughout this essay, the historian of the decorative arts will find abundant evidence for tracing the origins of modern design from the first break with historicism down to current prize winners in stainless steel tableware. (It is hard to believe that the flatware of Riemerschmid and van de Velde, illustrated in the text, was designed in 1900.)

In the concluding essay Henry-Russell Hitchcock examines the architecture of Art Nouveau. It is apparent that the author, like many other architectural critics, has been of two minds about the structures of Horta, Guimard, Gaudi and others usually associated with the movement. He states that "it is actually possible to recount the history of modern architecture over the last seventy or eighty years without paying much attention to Art Nouveau" but then he proceeds to analyse with his usual critical penetration and authoritative judgment the significant characteristics of these works, noting that "current developments in architecture are lending a new relevance to a re-examination and re-evaluation of Art Nouveau." For this purpose Mr. Hitchcock made a selection of the most distinguished and best known Art Nouveau buildings. One wishes however that, either in this section or that on the decorative arts, a little more mention could have been made of small shops, cafes and restaurants. These contained some of the most remarkable interior designs of the movement (see illustrations in H. F. Lenning, *The Art Nouveau*) but have almost entirely disappeared.

One can quite safely predict that Art Nouveau now that it has been largely brought back from oblivion will continue to be re-examined and re-evaluated in the light of changing taste. However, this excellent catalogue will be useful for a long time both to the student and the general reader.

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Southeastern College Art Conference

The 1961 meeting of the Southeastern College Art Conference was held April 20 through 22 at the John and Mable Ringling Museum of Art in Sarasota, Florida. It partially overlapped the Fourteenth Annual Art Symposium sponsored by the Florida State University, the University of Florida and the Ringling Museum which was held from April 17 through 21.

The initial get-acquainted party, traditional with this Conference, was held in the impressive mansion of the late John Ringling on the shore of Sarasota Bay. The major address of the meeting, "Picasso—Traditionalist?" by Alfred H. Barr, Jr., Director of Museum Collections of the Museum of Modern Art, was given at night in the open court of the Museum with an attendance of seven hundred people, SECAC members and guests.

Philip Guston, prominent American painter; Dore Ashton, Art Critic of *Arts and Architecture*; Sidney Janis, of the Janis Galleries, and Michael Jaffe, Oxford and Washington University, all appeared before the members of the Conference. Panels were under the chairmanship of Mr. Karl Zerbe, Professor of Art at F.S.U. whose retrospective exhibition recently opened in Boston at the Art Gallery of Boston University; William L. McDermott, of Winthrop College; and Kenneth Donahue, Director of the Ringling Museum. Papers were read on "Curriculum of the First Two Years," by J. V. Blackwell; "New College Art Buildings," Ralph Hudson; "Art Education and Secondary Education," Joseph C. Sloane; "A Rediscovered Work by Nicolaus van Leyden," Clemens Sommer; "Piero di Cosimo and the Building of a Palace," John Spencer; "Caravaggio: Imitations, Copies, Variants," Alfred Moir; "Baroque Decoration," by Frances Huemer. Kermit Ewing, Angelo Granata, Robert Partin, and Dick Hubers appears on the artists' panel with Karl Zerbe.

The Ringling Museum, in addition to its extensive regular collection, showed "The Sidney Janis Painters: Albers, Gorky, Gottlieb, Guston, Kline, de Kooning, Motherwell, Pollock, Rothko." A tour of recent architecture in the Sarasota region was conducted by William Ruff, practicing Sarasota architect, which brought the program to a close.

The following officers were elected for the coming year: *President*: Kermit Ewing (Chairman, Department of Art, University of Tennessee); *Vice President*: Edgar Thorne (Department of Fine Arts, University of Virginia); *Secretary-Treasurer*: Ralph Hudson (Head, Department of Art, Mississippi College for Women).

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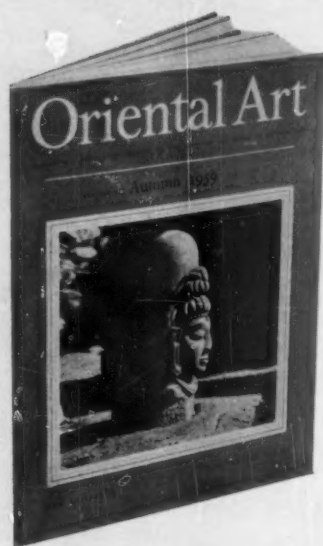
Published at 72 North Union Street, Rochester 7, New York, *Aperture*, Quarterly of Photography, has resumed a regular publication schedule. It continues to maintain a high standard of reproduction of its illustrations and deals with aspects of photography otherwise almost totally neglected by the photography periodicals in this country. *Aperture* is an appropriate publication for the reference shelves of the college or university art library.

INDEX TO THE ART JOURNAL VOLUME XX

Allentuck, Maria, *Rococo Interior with Clavecin: Malgré Lessing* (poem) 228.
Art Course at the Air Force Academy, Major Walter E. Weese, 22.
Art History and the Artist, James Johnson Sweeney, 143.
Art, Science, and the University Today, Lester C. Walker, Jr., 89.
Art Teaching for Creative Thinking, William Henry Harris, 92.
Baroque Painting in Germany and Austria, Ernst Scheyer, 9.
 Beckh, Erica, *Government Art in the Roosevelt Era*, 2.
The Bouquet (poem), Ann McGarrell, 156.
 Brumbaugh, Thomas B., *The Family of Lucien Bonaparte by Ingres* (poem), 18.
 CAA Fiftieth Annual Meeting, 211.
Curatorship Training and Museology, Joseph Ishikawa, 238.
Current Literature on Aesthetics, William Sener Rusk, 218.
Destruction of the Seated Man (poem), Lorenzo Roberto Thomas, 83.
John Dewey and the Materialism of Art Education, David B. Manzella, 19.
Diablo Cave Paintings, David Gebhard, 79.
Description of Roundhead I, Len Lye and Lou Adler, 228.
 Dickson, Harold E., *Log of a Masterpiece*, 139.
Education of the Artist, Edwin C. Rae, 87.
Elephant of Goya, George Levitine, 145.
Expressionist Fragments of Pre-Roman Gaul, Thalia Phillis Howe, 212.
The Family of Lucien Bonaparte by Ingres (poem), Thomas B. Brumbaugh, 18.
 Fussiner, Howard, *Use of Subject Matter in Recent Art*, 134.
 Gebhard, David, *Diablo Cave Paintings*, 79.

Glittering Forms: The Art Nouveau Jewelry, Suzanne Shulof, 84.
Government Art in the Roosevelt Era, Erica Beckh, 2.
Great White Way, Robert Jay Wolff, 25.
 Harris, William Henry, *Art Teaching for Creative Thinking*, 92.
 Hazard, Patrick D., *Problems of the Arts in a Mass Society*, 222.
 Hilbersheimer, L., *Kasimir Malevich and the Non-Objective World*, 82.
 Howe, Thalia Phillis, *Expressionist Fragments of Pre-Roman Gaul*, 212.
Images and Influences of Oriental Art, Prudence R. Myer, 203.
 Ishikawa, Joseph, *Curatorship Training and Museology*, 238.
 Johnson, Ellen H., *Lund University's Archive for Decorative Art*, 96.
Kasimir Malevich and the Non-Objective World, L. Hilbersheimer, 82.
 Kosloff, Max, *Mark Rothko's New Retrospective*, 148.
 Krannert Art Museum, Allen S. Weller, 232.
Legal Rights of the Artist, Robert Rie, 151.
 Levitine, George, *The Elephant of Goya*, 145.
Log of a Masterpiece, Harold E. Dickson, 139.
Lund University's Archive for Decorative Art, Ellen H. Johnson, 96.
 Lye, Len and Adler, Lou, *Description of Roundhead I*, 228.
 Lye, Len, *Tangible Motion Sculpture*, 226.
 Manzella, David B., *John Dewey and the Materialism of Art Education*, 19.
 Maser, Edward A., *University of Kansas Art Collections*, 168.
 McGarrell, Ann, *The Bouquet* (poem), 156.
 Miller, William B., *Photo Essay in Art History Teaching*, 242.
Modigliani as a Sculptor, Alfred Werner, 70.

Munsterberg, Hugo, *Zen and Art*, 198.
 Myer, Prudence R., *Images and Influences of Oriental Art*, 203.
New Approach to Teaching Two-Dimensional Design, Henry Raleigh, 154.
Photo Essay in Art History Teaching, William B. Miller, 242.
Problems of the Arts in a Mass Society, Patrick D. Hazard, 222.
 Rae, Edwin C., *Education of the Artist*, 87.
 Raleigh, Henry, *New Approach to Teaching Two-Dimensional Design*, 154.
 Rie, Robert, *Legal Rights of the Artist*, 151.
 Rubin, Ida E., *Twentieth International Congress of the History of Art*, 150.
 Rusk, William Sener, *Current Literature on Aesthetics*, 218.
San Diego Conference, Joseph C. Sloane, 23.
 Scheyer, Ernst, *Baroque Painting in Germany and Austria*, 9.
 Shulof, Suzanne, *Glittering Forms: The Art Nouveau Jewelry*, 84.
 Sloane, Joseph C., *San Diego Conference*, 23.
 Sweeney, James Johnson, *Art History and the Artist*, 143.
Tangible Motion Sculpture, Len Lye, 226.
 Thomas, Lorenzo Roberto, *Destruction of the Seated Man* (poem), 83.
Twentieth International Congress of the History of Art, Ida E. Rubin, 150, 197.
University of Kansas Art Collections, Edward A. Maser, 168.
Use of Subject Matter in Recent Art, Howard Fussiner, 134.
 Walker, Lester C., Jr., *Art Science, and the University Today*, 89.
 Weese, Major Walter E., *Art Course at the Air Force Academy*, 22.
 Weller, Allen S., *Krannert Art Museum*, 232.
 Werner, Alfred, *Modigliani as a Sculptor*, 70.
 Wolff, Robert Jay, *Great White Way*, 25.
Zen and Art, Hugo Munsterberg, 198.



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